SCREEN RADIO MUSIC STAGE

VARIETY

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PIX TO CLIP CLIP-JOINTS

May Soon Place CIAA and Overseas Branch of OWI Under Dept. of State

Washington, Nov. 16.

Pictures and radio have assumed such importance as media for fostering better international diplomatic and trade relations that, according to sources close to the executive branch of the U. S. Government, the placing of two of the most prominent existing radio-picture wartime agencies under the wing of the U. S. Department of State will not be much longer postponed.

Department of the Secretary of State, for some time past reported planning to channel the Office of the Coordinator of Inter-American Affairs through the State Department, with appointment of Nelson Rockefeller as an assistant Secretary of State, is also understood considering a similar move with regard to the Overseas Branch of the Office of War Information.

In this connection it is understood that Robert Sherwood, head of the

(Continued on page 17)

MULL NAME MAESTROS AS OVERSEAS BAND UNIT

An idea whereby a handful of name bandleaders would have their respective orchestras leaderless for a few weeks and go overseas as a unit is being circulated among a small group of top maestros. The brain-child of one of them, it plans making up a seven or eight-piece outfit composed of instrumentalist-leaders. While they are offshore, their respective orchestras would remain home and continue working.

While it's doubtful that many of the leaders discussed have yet been approached on the idea, men like the Dorseys, Benny Goodman, Harry James, Abe Lyman, etc., have been mentioned as possible members of the project.

Durbin Sought for 'Irene' In Montgomery Revival

Deanna Durbin is being sought by James Montgomery, who's been retired for years, for his comeback attempt. He plans to revive 'Irene,' an intimate musical comedy which netted him a fortune. Reports early this week were that the young film star favored the stage bid.

Montgomery wrote the book for 'Irene,' score being by Harry Tierney and Joseph McCarthy, it being their top success. Show ran for more than two years at the Vanderbilt where it was presented in the fall of 1919, while multiple companies were toured. Interested in the production end were Montgomery, Joseph Moran, a wealthy shipbuilder, and Lyle Andrews. Edith Day played the title part.

It's understood that Montgomery was inspired to revive 'Irene' when 'A Connecticut Yankee' was brought back. That musical, which opens tonight (17) at the Beck, also made a run of it at the Vanderbilt, now used for broadcasting.

Champagne Cocktaileries Are Cheaper Nowadays

Looks like champagne cocktails—once the hallmark drink of aristocrats—may become the poor man's quaff in the coming holidays. Scotch and bourbon are selling at $7-and-up a bottle, if you can get 'em through the black market, but good American champagnes can be had without anybody's benevolence at $2.50.

Cocktail parties nowadays lean to vintage stuff rather than red-eye likker.

'Father' Pays Off Backers 20-Fold; 'Arsenic' Hits $1,000,000 in Earnings

'Life With Father,' which passed the four-year run mark last week at the Empire, N. Y., and has a company on tour, is estimated to have repaid its backers more than 20-fold. With the show likely to span another season or more, additional profits are certain, in addition to which will come proceeds from the picture version, bids for the rights establishing a minimum of $500,000 plus a percentage of profits.

'Arsenic and Old Lace,' at the Hudson, N. Y., and on the road, is a companion piece in cleaning up among plays produced in recent years with a multiple number of

(Continued on page 53)

More Concert and Opera Chirpers Into Saloons

Newest trend in niteries throughout the country, to help alleviate talent shortage, is booking of concert talent into better spots. According to agency reps, indication at present is that practice will become more prevalent as time goes on. Waldorf-Astoria, N. Y., has just signed Annamary Dickey, Met soprano, to double between engagements at the opera house beginning Nov. 29. At present in New York, America Crespo, Latin-American concert singer, is appearing at the Havana-Madrid, while Olga Coelho, Brazilian concert artist, just finished an engagement at the Blue Angel, N. Y., and is now on concert tour.

Natalie Bodanya, Met singer, appeared at the Angel earlier this year.

Ilka Chase Dramatizing Novel; She'll Star In It

Ilka Chase is dramatizing her best selling new novel, 'In Bed We Cry,' as a play for her own starring use.

The book, her first novel, although Miss Chase's 'Past Imperfect' (autobiog) last year was also a best-seller, hit 58,000 copies in four days after publication.

WARN G.I.S, GOBS VS. SHARKS, ETC.

Army, Navy Disturbed Over Mounting Reports on How Soldiers, Sailors Are Being Taken by the Joints

MOSTLY IN N. Y.

The Army and Navy depts., disturbed over mounting reports of the manner in which soldiers and sailors are being taken in by clip joints throughout the country, are going to teach the boys, via a series of 'indoctrination' pix, how they can 'clip the clippers.'

Because the clip joints, notably those in N. Y., seem to take partic-

(Continued on page 40)

Show Biz Carries Fight Vs. Railway Abuses to ODT

Show business, attempting to eradicate railroad travel abuses which, it's contended, are becoming increasingly acute, will carry its fight for tightening of regulations to the Office of Defense Transportation in Washington.

Faced with new ODT priority restrictions at a time when, it's felt, the situation should be eased for performers and others in the entertainment industry because of their vital morale pitch, show biz leaders are framing a number of recommendations for submission to the transportation officials in the hopes that constructive measures will be taken to lighten the traffic problem for the

(Continued on page 55)

Writers War Board Stresses Helen Hayes' Race Equality Talk

Attack on race inequality, pointing up the part Negroes have and are playing in the theatre today, was recently voiced by Helen Hayes, and is currently being circulated by the Writers War Board. Miss Hayes' diatribe, emphasizing the smooth manner in which members of both races work harmoniously together today, is made more graphic by Paul Robeson's triumph in the Theatre Guild's 'Othello.'

Her comment ran, 'Race equality is practically an unwritten law of the theatre. Negroes have always shared equally in the work of the

(Continued on page 48)

Show Biz Rallies Forces in H'wood To Take 'Fox Hole' Route Overseas

Hollywood, Nov. 16.

Campaign to send every available player in the American show business to distant battle fronts to entertain the boys in uniform was started here at an informal meeting attended by more than 400 stars and personalities representing every sector of the entertainment field in the Hollywood area. Patriotic session at the Beverly-Wilshire hotel was the result of invitations signed by Bob Hope, Jack Benny, Adolphe Menjou, Judith Anderson and Frances Langford.

Present but not orating were Capt. Clark Gable and Lt. Commr. Robert Montgomery, who exercised their prerogatives as commissioned officers to refrain from public speech but gave their tacit approval to the campaign now under way at the request of the War Dept., which is

(Continued on page 17)

Sid Luckman Slated For Vaudeville P. A.

Sid Luckman, forward passing star of the Chicago Bears football team and likely winner of the National Football League's most valuable player award, is being offered for vaudeville personals by the William Morris office.

Luckman would make only a one-week personal, under present plans, as extensive p.a.s would be curtailed because of his impending call to the maritime service, in which he holds an ensign's commission.

Berlin Spots 1st Song, Click 'British Buddy,' Outside of Berlin, Inc.

London, Nov. 16.

The first step in Irving Berlin's breakaway from Berlin, Inc., and Saul H. Bornstein, his longtime business associate, is the sale of his much-publicized 'My British Buddy' song to Louis Dreyfus, head of Chappell of London. The song went for a reported $50,000 to the British counterpart of the Max Dreyfus (U. S. Chappell) organization, and is

(Continued on page 23)

P.S.—The Mayo Clinic Is Probably Interested, Too

Chicago, Nov. 16.

Lawrence Bowl, northside bowling establishment, has opened its cocktail lounge from 7 a.m. until noon daily, except Sundays, to attract night-shift war workers. Early morning dancing and entertainment is furnished by Ethel Rigsby's band.

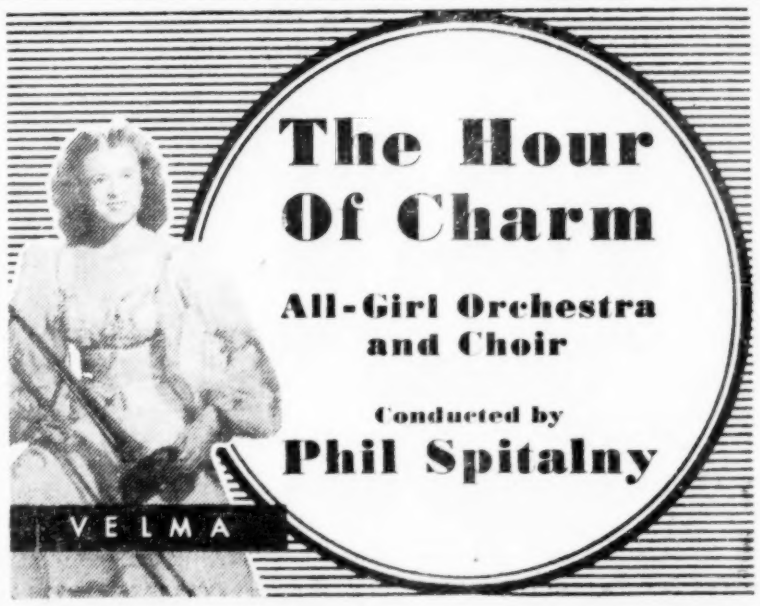
So far the results have been better than expected, according to H. L. Wessel.

$30,000 SHOW BUDGET FOR ROXY EACH WEEK

Roxy, N. Y., will make it a regular policy of spending $30,000 or more per week for its stage shows. For consistent splurging, this will be an all-time spending record for a presentation house.

Deluxer, now operated by A. J. Balaban and Jack Partington for 20th-Fox, went to a budget of $37,000 for the stage show, co-headlining Danny Kaye, Tommy Tucker's orch and Beatrice Kay, which closed a four-week run last night (Tuesday). Figured into the cost, naturally, are outside acts, the Gae Foster line (24), Paul Ash's pit orch and the large backstage crew. Latter cos's around $2,500, which means that a minimum of $27,500 will be spent for the entertainment features from now on.

When and where feasible, as with the Kaye-Tucker-Kay, booking, the house will go over the $30,000 budget for its shows. Miss Kay was on the show only two weeks.



Mr. Smith Goes to Washington; Or: 'Talent Scout' Scouted on Chiz Biz

Washington, Nov. 16.

A gypola had all Washington laughing last week. The modern J. Rufus Wallingford posed as Foster Smith, talent scout for Hollywood, and specifically Warner Bros., here to produce 'Capital Capers.'

The Hotel Statler credit department began to look him up after he had left that hostelry, bequeathing a collection of fancy-dan shirts, a number of buna checks (rubber is out for the duration) and some discomfited chorines and principals of Olsen & Johnson's 'Sons O' Fun' company.

For daring and nerve the mysterious Mr. Smith found this a city of gullibles. He checked in on Monday, Nov. 4, announced that Bette Davis and John Garfield were coming here to make a picture, that he was supposed to round up supplementary talent.

Soon he was in touch with the Olsen & Johnson company. He offered Frank Libuse a picture contract. It looked good for some side money, and comic Libuse was persuaded. Lionel Kaye was induced to move from the Hotel Annapolis to a flossy suite at the Statler, also induced to provide currency for a couple of checks totaling $216. Smith must have liked Mr. Kaye, for he bought him a fancy silk bathrobe at one of the department stores—signing the slip with the Kaye signature. He also left a couple of bouncers with the merchandise peddlers.

On Saturday afternoon he invaded the Warner Bros. theatre, the Earle, and attempted to sign up the Roxyette dancing line for 'Capital Capers.' He also expressed interest in Eileen Ritter, song specialist, and production manager Harry Anger took him backstage for an interview.

Chic Johnson was the first to smell a rodent. He was propositioned to be part of the picture, though he is optioned to Universal Pictures. Joe Besser, optioned to Columbia films, also suspected.

Hoax Suspected

When Mr. Smith failed to produce Bette Davis and John Garfield for the Ole Olsen Saturday birthday party at Club Bali, the company began to suspect they were hoaxed. On Sunday morning the crowd of Hollywood eligibiles was to gather at the Hotel Statler, but Mr. Smith informed the guests that Miss Davis and Garfield's plane had been delayed, and the picture-making was postponed.

That day he checked out for Baltimore. The Statler's credit department found he had run up a $400 restaurant bill—part of it for a spread for 60 guests—a credit at the floral stand for orchids sent to 'Sons O' Fun' chorines, besides a $240 room bill. In addition Smith had taken a number of the desk clerks for fancy paper on the Bank of North America, Los Angeles.

Smith had a fast line of talk, was able to meet every problem with an instantaneous decision, was generous with his drinks and sociability, but was *very nervous*. He also walked with a limp. J. Edgar Hoover moved into the case when the Statler filed a complaint.

Warners became aware of his bogus qualities after his departure, and Mort Blumenstock sent an indignant wire to managing editors of Washington papers that the talent scout was counterfeit. He blamed the press agent of 'Sons O' Fun' for pulling the rib, but that tub-thumper was in a Washington hospital having his appendix removed.

Frank La Falce, Warner publicist here, detected a swindle when drama editors called him to report that Bete Davis was coming. La Falce got in touch with Hollywood and found the star was working on the 'Mr. Skeffington' set. Garfield was paid $2,000 for a network program originating in Hollywood, and had not left the city. Had the Statler checked with La Falce the swindler would have been caught before taking off.

The swindler was caught in Chicago on Saturday (13) by G-men who nabbed him as he was entering the Hotel Sherman. He will be given a hearing tomorrow (17), and brought back to Washington. Turns out he was a small-time chiseler, whose police record dates back to 1929, who is wanted in New York, Chicago, Baltimore and Boston for jumping his hotel bills.

Patron Sues on Injury in 'Sons' Audience Sequence

Washington, Nov. 16.

A sight gag in 'Sons o' Fun' backfired Monday (15) when Dr. Michael J. Harris, this city, filed suit in District Court for $10,000 damages against the producers of the show on grounds he suffered injuries when he was brought up on the stage last week.

Difficulty occurred in the show sequence where there is dancing in the aisles, coats are interchanged, and audience-members must go up on the stage to reclaim their wearables. Dr. Harris' suit claims he was 'negligently and carelessly assaulted,' was forced to the stage and was then thrown on the floor by the players. Suit says he sustained a broken bone in his foot and a chipped ankle.

Also named as defendants are the Messrs. Shubert, Inc., Select Theatres Corp. (Shubert Co.) as well as Olsen and Johnson.

'THIS IS ARMY' LEGIT ACCLAIMED IN LONDON

London, Nov. 16.

Irving Berlin's 'This Is the Army' stage show opened at the Palladium on Nov. 10 before a $50-a-seat audience and scored what is possibly its biggest click to date. The usually reserved London press went overboard on its reviews, with news spreads across several columns.

Despite the 11th-hour arrival of equipment, the opening-night show ran smoothly and was wildly acclaimed throughout. The entire house has been sold out for the remainder of the two-and-a-half-week run. 'Army' performances in England are for the benefit of the British Service Charities. It'll tour key cities in the United Kingdom after the London run.

Opening night audience, which included diplomatic and military dignitaries as well as many notables of the London stage, cheered lustily when Berlin appeared in the last act to sing 'Oh, How I Hate to Get Up In the Morning.' Berlin apologized for the squeakiness of his voice, then went into his new song, 'My British Buddy,' written since his arrival in England three weeks ago. When he was called back for a fourth encore he had the military brasshats and ermine-bedecked crowds joining with him in the chorus.

Critics paid particular tribute to the slickness of the performance, brilliance of staging, costuming and comedy.

U's Juve Quest to Offset Don O'Connor's Drafting

Universal is out on a talent hunt for personable singing-dancing-acting juveniles. Reason for the hunt is that company wants to provide a hedge in case Donald O'Connor, its young musicfilm star is hit by the draft.

First result of the effort was the signing of Rox Lynn to appear opposite Gloria Jean in 'Moonlight in Vermont.' Studio is also trying to borrow Eddie Bracken from Paramount. Meanwhile firm is going ahead with its look-see for 16 to 17 year olders. Young Lynn is a former dancer at the Copacabana and Versailles niteries. He began his career in vaude at the age of six.

Warners Signs Kazan

Warner Bros. has set Elia Kazan to direct pictures, the studio having long had its eye on the stager of 'Harriet,' 'One Touch of Venus' and 'Skin of Our Teeth.'

Kazan, who has been huddling with Clifford Odets on 'Jacobowsky and the Colonel,' which he'll do for the Theatre Guild, is thus unable to stage 'Over Here,' new John Bright play which the Shuberts had but which Mrs. Shepard Traube will now present in view of her husband's army service. The Shuberts will also be in on it. Paul Stewart, radio, stage and screen actor, has taken over the direction.

73rd WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1943"

El Capitan Theatre, Hollywood, Cal.

"It's just a question of time. Everybody's got to see this show. It's tops!" Jack Benny.

H'WOOD BLVD. ALL LIT UP FOR SANTA'S RIDE

Hollywood, Nov. 16.

Santa Claus Lane will be all lit up again this year, for the first time since military regulations dimmed out the annual parade of Hollywood stars.

Old Kris Kringle will ride again on his star-spangled motor truck, with spotlights aimed at his snowy whiskers, as in days of peace, with a picture name taking bows beside him on the royal Christmas throne.

Filmites Fly to Camps With Holiday Cheer Shows

Hollywood, Nov. 16.

Hollywood Victory Committee has arranged for a number of 'Santa Claus Airmadas' to carry holiday greetings and entertainment to Army camps all over the country between Christmas and New Years.

Airmalas will take off by air the day after Christmas and make as many camp and hospital appearances as possible before Dec. 31. Charles K. Feldman is lining up the players.

Barbara Bennett in Hosp After Collapse in 'Belles'

Barbara Bennett collapsed Sunday (14) on the stage of the Mansfield, N. Y., where she was appearing in 'Victory Belles,' and was taken to Doctors Hospital, where she was operated upon Monday. She was replaced by her understudy, Margaret Eckman, whose performance at the matinee was well regarded.

Miss Eckman is from West Virginia and a year or so ago was sent to New York by a small town Kentucky bank which reputedly underwrites careers for young people. Her initial try on Broadway flopped. Reportedly attracted by a columnist's yarn about the girl's strange career backing, Henry Adrian, who produced 'Belles,' sent for Miss Eckman for the understudy role.

Reinhardt Memorial

A concert in memory of Max Reinhardt will be given by 80 members of the New York Philharmonic under the direction of Bruno Walter on Nov. 30 at Carnegie Hall, N. Y.

Kerstin Thorborg, Met Opera contralto, will be featured soloist. Ernst Lothar will deliver the eulogy. Proceeds will be used to create a fund for a Reinhardt Memorial.

Coast Reinhardt Tribute

Hollywood, Nov. 16.

A memorial concert to the late Max Reinhardt is set for Dec. 14 at Philharmonic Auditorium. Proceeds will be used to establish a drama scholarship at Columbia University.

Prager Pacted

Stanley Prager, who went from the Broadway cast of 'The Eve of St. Mark' to do the picture version at 20th-Fox, has been signed to a term contract at the latter studio.

Before joining 'St. Mark' he appeared in 'Skin of Our Teeth' on Broadway.

SHERMAN'S BUSTED GAM

Hollywood, Nov. 16.

Harry Sherman is in Hollywood hospital with a broken leg after being kicked by colt he was breaking in.

He produces the 'Hopalong Cassidy' pictures.

New York Runaround

By Radie Harris

Westbrook Van Voorhees, the Voice of the March of Time, and his actress-wife, Constance McKay, have a nine-year-old daughter, Nancy, who is an avid reader of the tabloids.

The other day she was writing a letter to her grandmother, when her mother glanced over her shoulder. Nancy quickly covered up the sheet, whereupon her mother said, 'Alright, if it's a secret, I won't look at your correspondence.'

Nancy stared up at her bewilderedly as she replied, 'Correspondence? I always thought 'correspondence' were people!'

Shop Talk

All those huddles between Harry Cohn and Jean Arthur are to try and persuade her to okay her next vehicle, which Miss A has thumbed down because she doesn't like its depressing theme of a woman doctor surrounded by surgical instruments and suffering patients...Miss Arthur, who owes one more picture to Columbia...with the arrival of the first snow flurry she'll leave for a skiing holiday in New Hampshire...Martin Gabel's first production since his honorable discharge from the army will be the posthumous play of Louis Weitzenkorn, 'Ah, Take the Cash,' a mystery drama which may star Jane Cowl...when 'Jackpot' has its out-of-town tryout in New Haven on Dec. 2, one of the high spots of the show should be Mary Wickes' takeoff of Mary Martin's Venus...Martha Sleeper, who retired to the rustic life of Chappaqua, will be lending an attentive ear to Broadway again, now that her husband, Harry Deutchbein, is 1-A... add arrivals: Sol Lesser at the Hampshire House; Ritz Bros., Essex; Rita Hayworth, Gotham; Rosalind Russell, Ritz Carlton...Gertrude Lawrence hastily tore open a cable from her husband, Lt.-Cdr. Richard Aldrich the other day, to read the urgent message: 'Dearest beloved, please rush kleenex!'

Love Walked In

When 'Harriet' first went into production, the most difficult bit of casting was to find a pair of twin girls who were not only identical, but who could also act.

After an exhaustless search, Betty and Lenore Wade miraculously appeared, and although they had never walked across a stage before, they responded to Elia Kazan's direction like veterans.

Now, eight months later, the search must begin all over again. One of the twins is leaving the show to marry a uniform, which means that her sister must retire from the cast, too. So, if anyone knows of a pair of identical twins who would jump at the chance of playing with Helen Hayes, the star can be contacted at the Henry Miller theatre. Only they must promise first neither will succumb to the Army, Navy or Marines!

Gotham Gleanings

Reason the Cole Porter autobiography is being held up at Warners is that Metro owns four of his most outstanding numbers, and others in his repertoire are scattered at other studios, with the selling price almost as much as the cost of the picture...remember the name—Alan Young. He's destined to be a new comedy find of radio...23 years old, he was recently honorably discharged from the Royal Navy and has been etherizing in Canada for Buckingham cigarets. Frank Cooper, discoverer of Dinah Shore, stumbled on him by accident while he was twisting the dials, and now every radio agency in town is hot on his trail as the new Bob Hope... Hollywood at '21': Greta Garbo, Gregory Ratoff, Lester Cowan, Arthur Schwartz, Gail Patrick, Charlie Einfeld, Boris Morros, George Givot... Richard Halliday has resigned as literary representative for the Frank Vincent agency, to launch some exciting plans of his own...'Manhattan Nocturne' brought Terry Holmes a rave set of notices, but its early folding cost her $7,500...Peggy Knudsen, who would win many polls as the most popular 'Eileen' at the Stage Door Canteen, will be the glamor gal who wins John Emery away from his wife, Tamara Geva—not for any columnist item, but for the purposes of Ernest Pascal's 'Peep Show'.... when ignorance isn't bliss: Ina Claire, whose reputation as one of the most brilliant comediennes on the American stage is surpassed by few, received a wire from 20th-Fox the other day, asking her if she would be interested in playing the first Mrs. Woodrow Wilson!...the Allan Joneses (Irene Hervey) have sublet a penthouse at 79th and Park...and Philip Merivale is ensconced in Carl Brisson's suite at the Navarro...when 'Mrs. Miniver' is serialized via CBS, Jan Struthers will act as commentator, as a distaff Cecil B. DeMille.

THE BERLE-ING POINT

By Milton Berle

Opened my first Broadway production last week. It was called, 'I'll Take the High Road.' It turned out to be more of detour.

It opened and closed so fast that it looked more like a zipper than a play.

Only one critic was kind to it. He didn't come.

It was so bad that after the first act the firemen walked out.

At the end of the second act the pro in the gents' room went home.

I heard one person in the audience refer to it as the year's best smellodrama.

The only good thing about it that I can see is that it won't give the Drama Critics' Circle any trouble when it comes to voting.

Nobody seems to like it—even the reviewer for the Eskimo Review. He gave it only two snowballs.

But true genius can't be discouraged. Now I'm producing a play called 'Foxhole in Manhattan.' If that doesn't work out, that's where you'll find me living—in a foxhole in Manhattan.

Government officials say that food will win the war. That's absolutely true, but how are we going to get the Nazis to eat in those Broadway nightclubs.

Things are so noisy on Broadway these Saturday nights that if there was an air raid drill, they'd have to pass around a notice.

I understand a certain Broadway showgirl is writing her autobiography. It's called 'True Concessions.'

Do I imagine I'm getting taller or are the ushers in the Roxy getting smaller? And on second thought, is that possible?

Then there's the Hollywood actress who was tremendously popular. She was always seen in the best triangles.

Pix After CIO Show

Several of the major film companies are trying to get the screen rights to the CIO show, 'Marching With Johnny,' skedded to open Monday (22) at the Mosque, Newark.

William Morris, Jr., who helped coordinate the show, is serving as a liaison between the CIO and the producers-writers, Jay Gorney, Edward Eliscu and Henry Myers.

Preminger Stays On

Hollywood, Nov. 16.

Otto Preminger's four-way contract as writer, actor, director and producer was renewed by 20th-Fox, with 'I Married a Soldier' as his next production, starting Dec. 10.

Others on his shooting program are 'All Out Arlene,' 'Laura,' 'Now It Can Be Told' and 'Centennial Summer.'

AUTHORS DISLIKE SEQUELS

Mike Todd to Fold 'Naked Genius' Despite Good Biz; Got 157½G on Pic

Instead of moving 'The Naked Genius,' written by Gypsy Rose Lee and staged by George S. Kaufman, from the Plymouth, N. Y., to the Royale, Michael Todd will close the show Saturday (20). Producer claims it's the first time a show that's earning an appreciable operating profit is to be yanked, averring that last week 'Genius' grossed nearly $17,000, which meant a net of $2,600.

'Genius' made money out of town, too, and the profit closely approaches production cost. Actual profit comes from the pre-production sale of the picture rights to 20th-Fox, deal calling for $150,000 plus a percentage of the gross during the stage performances. That percentage was 10% on the road and 15% in New York, approximately $7,500 coming from that end, so that the film coin amounts to around $157,500 despite the short stay of three and one-half weeks on Broadway and several tryout dates.

'Genius' was roundly panned but it drew surprising grosses at the Plymouth probably because of interest provoked by Todd's showmanship. In his ads he guaranteed that the play would not win the Pulitzer prize. He also widely publicized that Miss Lee and Kaufman urged him to close the play in Pittsburgh instead of bringing it to Broadway.

To earn his 40% share of the picture money it was necessary for Todd to keep 'Genius' going for three weeks at the Plymouth. Indicated, therefore, that Todd's share is about $63,000, and Miss Lee's about $95,000. Along Broadway it was figured that 'Genius' would hardly continue after the film rights money was assured the manager. One of the surprising features is the film deal price for a story about a burlesque stripper.

Booking situation is somewhat clarified by the closing of 'Genius' and the decision to send Todd's 'Star and Garter,' now at the Music Box, to the road after another week. Revue's grosses have been tapering off and although considerably under last season's pace it still is making a goodly operating profit, and if a name comic were engaged could easily remain on Broadway through winter. Manager claims 'Star' can get higher grosses on the road, on its reputation.

Show was mentioned for possible censorship last season. Paul Moss, N. Y.'s license commissioner, has looked askance at 'Star' for some time, as shown by his reticence in issuing a new license to the Music Box. License was extended from Oct. 31 for three months, whereas the usual period is one year. Music Box management was also desirous of getting rid of 'Star' because of its stripper-bumper bunch of girls. While not classified as burlesque 'Star' is along such lines, but at $4.40 top. Burlesque is out in New York but other cities are not so finicky. 'Star' plays Baltimore Nov. 29 and is due in Boston shortly thereafter.

'Victory' Payoff

Moss Hart's 'Winged Victory' may be able to pay off its civilian backers on their $120,000 investment even before the curtain goes up on the initial performance Saturday (20) at the 44th Street theatre, N. Y.

In addition to grossing an estimated $52,000 on its 11-day Boston tryout, the 'Victory' advance sale by Saturday is expected to reach close to $125,000. It's the first time, according to Broadway showmen, that a show was out of the red before the curtain went up.

O.&J. to Play Against Selves in Pitt As Effort To Stall U Pic Fails

Pittsburgh, Nov. 16.

Efforts of Olsen and Johnson to stall the local release of their latest U picture, 'Crazy House,' at least until after they left town with 'Sons O' Fun,' were futile and comics will be playing against themselves for final four days of their two-week legit engagement at Nixon.

'Sons O' Fun' opened last night (Monday) at Nixon at $3.85 top and next Wednesday (24) 'Crazy House' arrives at Harris theatre at 60 cents top. First time that's ever happened around here.

Understood, however, that O and J aren't going to lose too much hair over the simultaneous booking since a heavy advance sale for 'Sons' will assure it big money regardless, and then they have a piece of 'Crazy House' anyway. They did try, though, to stall the latter for a week.

'HARRY' IS CLOSING DESPITE STRONG BIZ

Notice of closing next week (27) has been posted for 'Uncle Harry,' currently in Washington despite the distinctly profitable business drawn on the road by the drama, which spanned a year on Broadway. Show, which co-stars Eva Le Gallienne and Joseph Schildkraut, was booked to the Coast but it's understood the former refused to travel west of Chicago, the given reason for the closing.

A little dog is used in the 'Harry' performance, and when the original barker was not available for touring, some 20 canines were auditioned. One was selected but in Boston Miss Le Gallienne and Schildkraut decided it wasn't the right kind of hound, so it was 'fired.' Actress' own dog was substituted, not having been used before because Miss Le Gallienne wasn't sure she would take it to the road.

According to reports from Washington, booking congestion is also a factor in decision to close. A two-car show, 'Harry' is unable to play split weeks and house in Cincinnati said it couldn't keep it a full week.

Miss Le Gallienne and Schildkraut are slated for a revival of 'The Cherry Orchard' with Albert Basserman. Margaret Webster is slated to produce and direct, with Mrs. Carly Wharton associated.

Ratoff East Huddling On 'Bandwagon' Film

Gregory Ratoff, who will produce 'Bandwagon' for 20th-Fox as a big filmusical, from the Broadway show by Arthur Schwartz and Howard Dietz, is huddling with the latter in New York. Dorothy Parker, who will screenplay it, is also east. 'Bandwagon' was a yesteryear musical and has 'Dancing in the Dark,' 'I Love Louisa,' 'High and Low' and 'Sun in the Sky' among its tunes. Dietz and Schwartz will write three new numbers.

Ratoff says he has Ginger Rogers lined up for the lead.

Rep Rushes 'Mama'

Hollywood, Nov. 16.

Republic is burning the midnight oil in a rush to get 'Pistol Packin' Mama' to the exhibitors. Cutters are now toiling nights to ready the pic, and a preview has been set for next week.

Studio is hurrying to beat Columbia to the screen because the hillbilly killer-diller is featured in one of Columbia's pictures.

Isn't It Much Cheaper To Just Eat the Grapes

Because there's an OPA ceiling on natural farm products domestic champagne has skyrocketed. Champagne is distilled from grapes, and that's a farm product.

The fruit has jumped from $40 to $200 a ton, hypoed further by the elimination of Jap labor, so dominant in California pre-Pearl Harbor.

ASK PROTECTION IN PIX PACTS

In what is looked upon as one of the most significant trends in recent years regarding the purchase of film rights to stage plays and novels is the recent mounting insistence among playwrights and novelists for a clause inclusion in contracts specifying that under no circumstances can a sequel be made or any of the characters be carried over for follow-up pix.

The 'no sequel' clause has been appended to the more important recent buys, particularly those which lend themselves easily to future adaptation, such as in the case of Mary Pickford's acquisition of 'Junior Miss' film rights. As such it's generally regarded as setting a pattern for all important purchases henceforth, with novelists and playwrights complaining that because of contract loopholes, too often they've been left holding the bag. If carried through—and with the authors and playwrights holding the whip hand today because of the ever-increasing script shortage it's believed that the 'no sequel' clause will blanket all future contracts—it's viewed as adding to the studios' script woes. Unless, of course, they're willing to talk

(Continued on page 42)

Peak Hoodlumism Hits B'way Houses

Epidemic of hoodlumism which has been rampant on Broadway during the past four or five weeks reached peak proportions Saturday night (13) at the Capitol, Loew's flagship on Broadway when vandals rushed cops half a dozen times and jimmied their way into the theatre with burglary tools. Since the outbreaks started the Roxy and other theatres have been installing Pinkertons.

Strange feature of the situation is that the hoodlums are not kids, many of them being men in their middle 20s and two women of almost 30 on Saturday night.

One of the hoodlums brazenly jimmied the exit door and walked into the Capitol in full view of the audience but was of course apprehended.

During the dimout they crawled over roofs and cut electric wires which, had they been alive, would have caused electrocution and stoppage of the current. Theatres are so shorthanded that they are unwilling to waste days in court in prosecuting offenders. As a result, it has become more expedient to designate

(Continued on page 27)

Joan Bennett Quits Pic For Small Due to Billing

Hollywood, Nov. 16.

Joan Bennett has pulled out of the name role of Edward Small's production of 'Up in Mabel's Room' because she was refused star billing.

Producer Small is now spreading top credits among several name players in the cast.

Tallulah's Illness Will Delay 'Lifeboat' Indef.

Hollywood, Nov. 16.

Recurrent attacks of bronchial and sinus ailments have forced Tallulah Bankhead out of 20th-Fox's 'Lifeboat' two days from the production windup.

Last week she took to her bed after going through one of the storm scenes in the sea drama, but she returned Saturday (13) and collapsed on the set. She was ordered by her doctor to take a long rest.

'Lifeboat' is stalled until she comes back because she has been written into every sequence in the final days' shooting. Illness forced her to cancel a train reservation ordered for her return to New York Friday (19).

Studios Await Gov't Edict on Jap Atrocity Pix; D. C. Fears Nip Reprisals

Washington, Nov. 16.

Film producers are due to receive a clarification from the Government in the near future on the matter of Jap atrocity sequences in pix, it is reported here.

Government circles are said to be worried that films highlighting Nip atrocities to prisoners of war might result in vicious reprisals by the Japanese against the thousands of Americans still in their hands. Several studios contemplated films which would contain sequences along the lines of Japs killing flyers in their hands, information about which has come from military headquarters in the Southwest Pacific. They have been quietly told by the OWI reps on the Coast to pull punches. A directive on this subject went out to various government agencies recently.

Another worry here is that the Japs could make more difficult the exchange of prisoners. A third reason may be the coming second front in Europe. There has been considerable public sentiment about swinging additional weight against the Japs, even if it means hitting less hard in Europe. The Government would hardly favor anything which might whip the American people into an overwhelming demand for immediate stronger action in the Pacific. Such sentiment might conceivably force the hand of the military leaders and interfere with the planned European operations.

Need Singers, Too

Draft boards seem to be hot after male soloists and band vocalists, a number of them having received 1-A classifications the past week or two. Latest is Dick Todd, who joins Frank Sinatra and Phil Regan; Bob Eberly, vocalist with Jimmy Dorsey's band, who was expected to leave that outfit and become a soloist soon, is also in 1-A and is due for induction soon.

Regan, 37, is married and a grandfather. Sinatra is married, has one child and another coming; Todd is married, but childless, while Eberly is married and father of a pre-Pearl Harbor son.

Click of Phyllis Brooks, Una Merkel, May Lift Ban on Gals Overseas

Sydney, Nov. 16.

Solid click of Phyllis Brooks and Una Merkel, who are accompanying Gary Cooper on a tour of South Pacific bases, is expected to result in a permanent lifting of the U. S. War Dept. ban on femme performers playing in this area. The troupe, currently in New Guinea, also comprises Andy Arcari, accordionist.

It's anticipated here that there will now be a steady flow of femme performers routed into the South Pacific zone by USO-Camp Shows, under whose auspices the Cooper-Brooks-Merkel tour is being made. McArthur's boys went wild about the femme contingent, with Cooper likewise socko.

Cooper told war correspondents in New Guinea that the trio was working out a nice show, although he didn't know as yet just what he would do, 'since I don't sing like Crosby or dance like Astaire.' However, Cooper's presence had unquestionably done much to heighten the morale of the soldiers.

The Aussie film industry is planning a major Sydney welcome when the trio winds up its New Guinea assignment.

TROUPE IN JUMP FROM HAWAII TO MONTREAL

Chicago, Nov. 16.

One of the longest sleeper jumps on record is that recently made by the Margaret Faber Dancers. The first line to go offshore with a USO-Camp Shows overseas unit, the group jumped from Hawaii, after completing a four-months tour in the South Seas, to Montreal, where it opened at the Tic Toc Club last night (15).

Group stopped off here long enough to replenish its wardrobe, lay in a new supply of makeup and see a couple of shows. From Montreal it goes to the Clover Club, Miami, opening Jan. 14.

Arthur Schwartz Gets WB Producer Berth

Arthur Schwartz, who, with Frank Loesser, did the score to 'Thank Your Lucky Stars' for Mark Hellinger at Warner Bros., reports back to the WB lot, this time as an associate poducer. Schwartz is now east, o.o.ing the new shows. He did a one-picture production assignment at Columbia with 'Cover Girl.'

He will specialize on filmusicals and compose one score a year himself.

Soph's Stone Pic

Hollywood, Nov. 16.

Sophie Tucker has drawn a featured spot in Andrew Stone's production, 'Sensations of 1944.'

Jack Yellen is assigned to write a number to fit her 'Red Hot Mama' billing in the pic.

20TH AND PAR B.R. FOR MUSICAL 'FIREBRAND'

Twentieth-Fox, which owned the underlying film rights to 'The Firebrand' and had disposed of them, is putting up most of the coin for that projected musical version of Edward Justin Mayer's old play about Benvenuto Cellini. Paramount also is reported to be financially interested.

At this stage, plans for the musical 'Firebrand' call for lyrics by John Latouche, who is serving in the Navy Seabees. The sets will be done by Oliver Smith. Paul Reige, assistant to Lodewick Vroom on the 'Rosalinda' show, also figures in the scheme. Who will be producer is uncertain until all the interested parties have discussed it some more.

Interesting sidelight on this musicalizing trend, kicked off by the

(Continued on page 52)

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INDEX

Bills 48
Chatter 55
Film Reviews 20
House Reviews 46
Inside—Legit 50
Inside—Orchestras 39
Inside—Pictures 20
Inside—Radio 38
International News 23
Joe Laurie, Jr. 8
Legitimate 49
Literati 54
Music 34
New Acts 43
Night Clubs 44
Night Club Reviews 47
Obituary 54
Orchestras 39
Pictures 5
Radio 30
Radio Reviews 36
Unit Reviews 43
Vaudeville 44
War Activities 4

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War Dept. Survey on Overseas Pix Shows Steady Flow of New Product

Countering statements by entertainers recently returned from overseas combat areas that Yank troops were being fed early-vintaged filmfare, the War Dept. Monday (15) made public results of a survey indicating average nightly audiences of 630,000 men in uniform are seeing newest Hollywood product at Army bases all over the world. Survey was detailed for film execs at Hotel Plaza, N. Y., luncheon which was followed by a press conference with Army spokesmen presiding.

Maj. John W. Hubbell, of the Army Overseas Motion Picture Service, outlined the distribution system in effect since the spring of 1942 through which 16 mm. prints of three new pictures, together with shorts and a newsreel donated by the industry, are shipped each week, in most cases by plane, to 19 Army film exchanges scattered all over the globe. In the war's early stages, it was explained, about the only 16 mm. prints available for overseas shipment were rentals of standards which included many reissues and some pictures dating back as far as 1935. All but about 3 or 4% of these 'oldies' have been withdrawn from distribution, Hubbell explained, so that pictures being shown overseas at the present time are practically all new stuff. In some cases, it was stated, films are seen by troops in North Africa, England, etc., before they are released on Broadway.

War Dept. figures revealed, it was reported at the luncheon, that 7,368 prints of new films donated by the industry to the men in service have been sent overseas by the Army. Survey was made Oct. 1, selected by the Army as a representative night, when 1,269 shows were staged for troops. Audiences ranged from 15,000 at an open air New Guinea theatre to 11 men in an Alaska outpost. On Guadalcanal alone, that night, 62 shows were staged.

Also 2,500 Projectors

In addition to handling film the Army exchanges also distributed projectors and other equipment to

(Continued on page 27)

WAC Huddling On Plans For 4th Loan, R.C. Drives

Executive committee of the War Activities Committee theatres division met last Thursday (11) in New York to discuss the industry's participation in the Fourth War Loan campaign, scheduled to start in January, and Red Cross theatre collections, tentatively scheduled for March 19-25. Edward L. Alperson, chairman of the special events committee for the Red Cross theatres drive, is slated to hold further confabs on the project.

Arthur L. Mayer, treasurer and assistant coordinator, reporting on finances, stated that only six exchange areas had not paid their assessments in full. Reporting on the war information film program, Mayer noted that under the booking system devised by William F. Rodgers an average of 14,000 playdates had been rolled up for Government shorts. The WAC release schedule for November calls for two Wood and shorts, 'Family Feud' (RKO), Wood and Magic' (Warners), plus two bulletins, 'Tin Can Salvage' (Universal) and 'Is Your Trip Necessary' (News of the Day).

Si Fabian conducted discussions relating to the Fourth War Loan campaign. Further huddles are to be held with Theodore R. Gamble, War Finance Committee Director, on final procedure.

Sullivan, Buddy Recover From Injuries in Italy

More complete word from Italy, received last week, revealed the extent of injuries suffered by two American newsreel cameramen who were caught in the Naples postoffice bomb blast. Neil Sullivan, Pathe newsreel photographer, suffered a broken leg and other minor wounds when the Nazi time bomb exploded while Ned Buddy, newsreel pool rep, received only a minor head injury.

Both are now practically recovered.

Named to Lee Morale Post

Camp Lee, Va., Nov. 16.

Capt. Lester F. Milgram has been appointed assistant special service officer of Camp Lee, succeeding Capt. Brace Conning, who has received an assignment in the European theatre of operations.

SHOW BIZ SERVICE FLAG IN TIMES SQ. ON DEC. 7

Mayor LaGuardia will officiate at the ceremonies marking the dedication of a show business service flag. Event, being sponsored by the National Entertainment Industry Council, will take place Dec. 7, on the second anniversary of the Pearl Harbor attack.

Ceremonies, to take place at Times Square, were originally skedded for Armistice Day, but were postponed due to Mayor LaGuardia's inability to attend. Flag will contain a blue star representing 75,000 from show biz currently in the armed forces, and a gold star symbolizing at least 55 who have lost their lives.

Nick Schenck Marshals March of Dimes Drive

Nicholas M. Schenck, chairman of the film industry's March of Dimes campaign, held a meeting with industry execs at the Rockefeller Luncheon club, N. Y., Friday (12) to outline campaign plans. Understood that picture business may raise the sights by $1,000,000 or better over the $2,116,000 collected last year. Date of the Dimes campaign for 1944 was announced as Jan. 24-31.

Among those attending the confab, in addition to Schenck, were C. C. Moskowitz, Harry Brandt, S. H. Fabian, Harry Kalmine, Walter Vincent, Leonard Goldenson, Eddie Alperson, Malcolm Kingsberg, Gus Eyssell, Dan Michalove and William Kupper.

More Film Co. Xmas Gifts To Its Men in the Service

Additional film companies in the past few days have announced details of Christmas gifts they are sending to former employees now serving in the U. S. armed forces. More than 600 Columbia Pictures employees, both from exchanges and the homeoffice, will get money orders and gift packages from the company itself, having been dispatched overseas some time ago in order to arrive on time. Additionally, the Columbian Club, employees social organization, is giving each serviceman a year's subscription both to Reader's Digest and Esquire.

Paramount gifts to company employees serving the colors will include 12 different articles, packed in one box, and mailed to wherever last stationed. Packages to men overseas and those in the Navy already have gone out, with those in the U. S. to start rolling in the next few days. The gifts, sent out by the corporation, go to 405 former homeoffice and exchange employees now in the service.

Talks on Post-War Pix

The job show business is doing in the war effort and how the industry has benefited from its experience in varied war activities, including making of technical films, will be the theme of an address to be delivered next Monday (22) before the annual meeting of the Philadelphia Motion Picture Forum by H. M. Richey, in charge of exhibitor relations for Metro. The women's club organization has been in existence for a long time.

In addition to the Richey talk, which will be labeled 'Movies at War,' Paul Longhead, of the Department of Visual Education of the Philly Board of Education, will speak on 'What Part the Movies Will Play in Post-War Plans.'

Nazi Film of Musso's Fade

Washington, Nov. 16.

Nazis are distributing a film on the subject of the rescue of Mussolini by German S.S. troops from his imprisonment in Italy. Film was launched in Berlin and is now apparently getting a wide distribution. It was being shown to Axis diplomats and newspapermen in Turkey as early as the end of October.

At present it is running in northern Italy. It was preemed in that country in Milan, about a week ago.

The film is apparently a documentary with some dressing up, but is not making a particularly good impression, according to reports.

15,000 Stirred By New Hecht Pageant Rousing Home Front

Fifteen thousand persons who virtually packed Madison Square Garden, N. Y., Monday night (15) cheered Ben Hecht's 'Tribute to Gallantry' pageant inaugurating the Home Front Mobilization of the National War Fund. Highlight of an evening in which show business prominently projected itself, the pageant, with its cast of more than 300, told in emotional, dramatic terms the struggle of the peoples of the world in the fight against barbarism. And as such the projection of show people into the rally served to stimulate the workers and canvassers enlisted in the drive to raise $17,000,000 in N. Y. in order to continue activities of USO-Camp Shows, British, Russian, China War Relief and other national agencies.

With Bert Lytell, Philip Merivale, Helen Twelvetrees, Jacob Ben-Ami, Dean Jagger, Santos Ortega, Anna Appel, Stephen Schnabel, Stanley Harrison and David Kerman as the principals, with a moving prelude by 40 child choristers, and backgrounded by a fitting musical score under direction of Erno Rapee, the pageant unfolded as a powerful yet simple presentation in inspiring a vast army of homefront workers. If anything, 'Tribute to Gallantry,' with its stirring message, keyed the audience to an emotional pitch that could only leave it with a firm resolve to go forth and do a real job. In providing the inspiration for the success of the nationwide $125,000,000 War Fund drive, the proposal of the National Entertainment Industry Council that Hecht's pageant be sent on

(Continued on page 27)

SHOW BIZ BOND PITCH TOTALS STILL MOUNTING

Washington, Nov. 16.

Third War Bond Drive may be officially over—but you can't prove it by show biz. Flipping through the records of the Treasury Dept. discloses that show people are still selling bonds with fervor in all parts of the country.

Here are a few examples:

Fanchon and Marco, with the Roller Skating Vanities, played a bond show to 4,600 in Milwaukee, bond sales totaling $811,000.

While their show was in Washington last week, Olsen and Johnson served as auctioneers at a Poster Bond Drive, conducted by the Newspaper Women's Club.

Sgt. Koon, formerly with Fred Waring, now at the Topeka, Kans., Air Base, made a War Bond appearance at the Kansas Free Fair, at Topeka, at which $500,000 of bonds were sold.

Among those who appeared at a Four Freedoms War Bond show in Cleveland were Jimmy Wallington, Jules Duke Orchestra, A. J. Cantu, a magician; Denny Thompson Trio, Alan Jones, Jackie Kelk, Glenn Miller and the WGAR Hillbillies.

When the Cole Bros. Circus plays Little Rock, Ark., Nov. 19-20, there will be bond tickets and purchasers of $5,000 bonds will be given a ride around the circus tent on an elephant's head.

'Sunday, Funday, Always' GI Show Ft. Knox Click

Louisville, Nov. 16.

'Sunday, Funday, Always,' all-soldier variety show, was staged at Ft. Knox Nov. 13, before 5,000 GI's from the Armored Force Training Center. Half-hour original radio show, transcribed as it went off, preceded main performance. Wax will be aired later by Mutual network. 'Sunday' is first of a series produced for the 70,000 Ft. Knox population who find going into Louisville for entertainment a tough job.

Show featured encampment's No. 1 band, boasting men out of bigtime orchs; chorus line of eight Louisville gals; male chorus in repertoire of standards, plus soldier vocalists; a soldier ventriloquist and dummy, and a series of skits and blackouts. Production was presented in Post Field House.

Put together despite many obstacles and performer's lack of time to rehearse, show was the off-time brainchild of Pvt. Jack Burnett, director; Sgt. Dan Lieberman, staging and producing; Leon Radsliff, musical score; Sgt. William Floyd, stage manager, and Major Addison F. McGhee, production supervisor.

USO-CSI Just a Clearing House

Confusion existing as to the exact role of USO-Camp Shows in channelling performers into hospitals, where the need for entertainers becomes increasingly acute as the wounded are shipped home, has resulted in unjustifiable squawks, it's pointed out, with the onus too frequently put on the CSI morale organization.

The improper procedure of appealing to Camp Shows headquarters, the CSI execs point out, is also being used by officials at military bases, who apparently resent the fact that they're not getting action on their requests for the sorely-needed entertainers. It's pointed out by Camp Shows that it's merely a clearing house for the acts; hence, it has no authority to act on the requests, which must be directed to the Special Services Dept. at Washington. By contacting the latter direct, says CSI, the needs will be given immediate attention.

Films, Radio Assume More Important Roles in Post-War Rehabilitation

That films and radio will be asked to play a major role in the task of repatriating some 30,000,000 people after the war has been indicated at the conclave of the UNRRA (United Nations Relief and Rehabilitation Administration) being held in Atlantic City, N. J. UNRRA is composed of representatives of 43 United Nations, with the confab slated to continue until the first week in December.

The Public Service Dept. of the National Broadcasting Co. met in N. Y. Thursday (11) to discuss the repatriation and rehabilitation problem in terms of future programs. CBS, according to Lyman Bryson, head of the educational department, is attempting to sell the problem of post-war rehabilitation, not so much by specific programs but by suggestions to writers, program directors, soap opera scripters and comedians who will stress the case of evolving the correct emotional attitude in the face of such questions as: 'What About the People Who Are Starving to Death in Europe?'

Film companies have already indicated that they are studying the post-war rehabilitation program seriously. Spokesmen for UNRRA observed last week that films can play a vital role in making the U. S. public conscious of the job that lies ahead in employing methods similar to those of radio. Several film company execs in the east point out that confabs are being held at the present time along lines indicated by the UNRRA.

United Nations Information Service, clearing house for 19 United Nations, has already approached the Administration with shorts on the topic of post-war rehabilitation, indicating that such pix as 'Food, Weapon of Conquest,' 'World of Plenty' and 'Nutrition of Food' may be the basis for a film program that will gain nationwide momentum.

U. S. Rollcall

Schewchuk's Heroic Death

Pittsburgh, Nov. 16.

Word was received here of death in South Pacific of a former district exhib, Peter Schewchuk, marine corporal and former operator of the Cadogan, Pa., theatre, who laid down his life to save several buddies.

An unexploded bomb, deep in a hole, menaced the lives of a group of American soldiers. Cpl. Schewchuk, who had experience in mining, volunteered for the job of bringing the explosive under control. After descending into the pit and picking up the bomb, it went off almost immediately and he was killed.

Buzz Aston, KDKA baritone, army.

Bill McClain, former assistant mgr. of WB's Plaza in Bloomfield and Capitol in Steubenville, O., upped to staff sgt. in an engineers unit at Elkins, W. Va.

George Petroplus, former manager of Rex in Wheeling, now a warrant officer somewhere in China.

Roy Sternagle, former asst. mgr. of Harris-Denis, has received his wings and now a Liberator pilot.

Scribbler, Gabber Tagged

Memphis, Nov. 16.

Latest called to service in this area include: Robert Johnson, film critic for The Press-Scimitar; Morgan Brassell, Jr., WHBQ news commentator and Maurice Basse, M-G-M film salesman.

Basse was inducted recently at Camp Robinson, Ark. Johnson goes to Camp Forrest this week for his prelim physical. Brassell is under orders to report Dec. 1.

Ira Meinhardt Inducted

Ira Meinhardt, attorney and member of the Meinhardt firm operating a film delivery service out of N. Y., inducted at Camp Upton, L. I.

Senate OK Likely On OWI Outlay

Washington, Nov. 16.

Elmer Davis' request for an extra $5,000,000 for overseas work by OWI was presented to the Senate Appropriations Committee last Friday (12), with no indication of any real trouble in sight. Senator Kenneth McKellar, Tennessee Democrat, and acting chairman of the Appropriations sub-committee, which heard the request, said that both Davis and Robbert E. Sherwood, head of the OWI Overseas Operations, 'made a good impression as to the work they are doing.'

Their testimony is believed to have been along the same lines as was given to the House Appropriations sub-committee, including letters of endorsement from top military leaders. The $5,000,000 request skinned through the House recently, over the strenuous objections of several leading Republicans who wanted to cut the amount to $1,000,000.

MARINES NOW TRAINING FEMME PROJECTIONISTS

Washington, Nov. 16.

Gal Marines are slated for a new job; 75 of them are to be trained as sound film projectionists for Marine posts and bases. At present the first of the new crew is going through the course in N. Y. She is pvt. (F.C.) Lavonne Laura Stoneback, 21, of Madison, S. D., who formerly was assistant projectionist at a film house in Geddes, S. D.

The Marine training course for projectionists includes the physics of sound and light, study of generators, condensers, motors, and transformers, the care, upkeep and adjustment of projectors, and a study of soundtrack, synchronization, etc.

Camp Shows Readying 25 Units for Victory Circuit

With 30 of the Victory Circuit units currently touring the nation's army camps and navy bases, USO-Camp Shows execs are currently lining up talent and whipping into shape 25 additional units that will tee off during December and January.

Included will be the five legit shows now in rehearsal and three concert units. Victory Circuit replaces the larger Red and White musical units eliminated from the USO program because of transportation snags and reduced budget.

Capt. Gene Raymond in Tex.

San Antonio, Tex., Nov. 16.

Capt. Gene Raymond, former film star, is now stationed here at Randolph Field, Texas, where he is a trainee-instructor.

Capt. Raymond is engaged in training the future pilots.

L.A. to N.Y.

Robert Bassler.
Humphrey Bogart.
Jane Darwell.
George H. Davis.
Joan Fontaine.
James R. Grainger.
Wayne Griffin.
John Houseman.
Mayo Methot.
John Nesbitt.
Clare Olmstead.
Sid Rogell.
Moe Siegel.
John Charles Thomas.
Margaret Waite.
Herbert Yates.

N.Y. to L.A.

Mrs. Ben Bernie.
Arthur Pierson.
Orson Welles.

H'WOOD'S PEAK PROD. PUSH

RKO to Revamp Operations of Its 9 Cincy, 3 Dayton (Libson) Houses

RKO is reported planning to revamp operating policies in the nine Cincinnati and probably the three Dayton theatres formerly under the management of the late Ike Libson in partnership with RKO.

Understood that E. L. Alperson, general manager of RKO Theatres, is to reshuffle policies and likely admission scales. Believed that the Shubert, Cincinnati, is to become a moveover house, following the Palace. The Albee, Cincinnati, is to go into a combo policy—vaude and pictures.

Reported that other changes in Cincinnati will be as follows: Lyric will run product on moveover from the Capitol; Keith will be a moveover spot following the Grand. The Family is slated to be operated as a first run with action product.

RKO originally paid Libson and his partners some $7,000,000 for the Dayton and Cincinnati theatres in the pre-depression, over-expansion era. Some $3,500,000 was paid in cash and the balance in bonds. During the depression period Libson and his partners resumed operation of the theatres when the bonds reportedly went into default. Around six months ago RKO redeemed the bonds and again secured full control of the houses, though not making any changes in Libson's operation.

COWDIN BACK IN N.Y. FROM D.C. TAX CONFABS

J. Cheever Cowdin, chairman of the board of directors of Universal Pictures and chairman of the finance committee of the National Association of Manufacturers, is due back in New York from Washington this week following his participation in tax conferences in the capital.

Cowdin has been in Washington for around two weeks. Considered an authority on taxation, Cowdin has been an important factor in the formulation of national tax policies which were later embodied in Congressional legislation.

Three New Pic Outfits Take Out Papers in L.A.

Los Angeles, Nov. 16.

Three new motion picture production companies registered corporation papers with the County Clerk's office here.

Outfits are Standard Picture Corp.; capital stock, $250,000; directors, Fred Walker, H. Vestey, Marcus C. Clark and Oscar M. Gipson. American Films Corp.; capital stock $100,000; directors, Henry Herzbrun, Jean Wnderlich and George Penney. Resolute Pictures Corp.; capital stock, 1,000 no-par shares; directors, Gertrude Casty, Elsie Taylor and Ralph Wilson.

Sam Goldwyn Just Doesn't Think B'way Legit So Hot

Samuel Goldwyn described the current Broadway crop of plays as 'the worst in years,' during an interview yesterday at the Waldorf-Astoria hotel, New York, and said that 'conditions in the theatre are very bad, regardless of the profits.' Declared Goldwyn: 'This is the time, when business is good, to build for the future by producing good plays and good pictures.'

Goldwyn warned that Hollywood, too, will have to readjust itself for the future and that a period of readjustment may come much sooner than generally expected. This, he said, would come when the Government begins to reduce its armament expenditures.

Producer said that 80% of the new plays he had seen around didn't have a chance to reach the boards. He challenged Broadway to criticize Hollywood, in view of the type of material now in the N. Y. theatres.

Goldwyn plans to start production on his Bob Hope picture in March, the second Danny Kaye filmusical in May, and 'Those Endearing Young Charms' in April. The Hope and Kaye pictures will be in Technicolor.

Main Event

Hollywood, Nov. 16.

One of the sensations of Andrew Stone's 'Sensations of 1944' will be W. C. Fields in a wrestling match with an Ursus Americanus.

Comic is slated to exchange grunts, groans and hammerlocks with one of the Pallenberg Bears, an animal act.

$1,900,000 in Oct. Pix Dividends

Washington, Nov. 16.

All branches of the film industry paid out stock dividends totalling $1,900,000 in October, according to latest U. S. Commerce Dept. figures. This contrasts with $1,100,000 in the same month of 1942. Industry payments during the first 10 months of this year hit a peak of $14,900,000 far above the $8,100,000 for the first 10 months of last year.

Payments cover exhibition as well as production end of the business.

Only major report of radio dividends for the first 10 months of 1943 shows $1,500,000 paid out by CBS, a decline from the $2,300,000 for same period in 1942.

Hopper on Coast To Work Out Procedure On Film Set Costs

Washington, Nov. 16.

Harold Hopper, chief of the WPB film section, gets into Hollywood today (Tuesday) to confer with the studios, following last Wednesday's order which virtually took the ceiling off the amount which may be spent on film sets. Order removed almost all sets from WPB's L-41, which limits amounts to be spent on construction materials.

The new amendment removes from the WPB Construction Branch the authority to review and approve material requests for film sets. Hereafter, this power will rest with Hopper and the purpose of his trip to the Coast is to work out a simple procedure with the industry.

Originally, studios were limited to $5,000 per picture for set material. Subsequently, this was changed and the studios were put on a quarterly basis, with an average of $5,000 per pic for all films produced during that quarter. Now there is no limit at all, providing Hopper approves the purchase of the material for the sets.

While the amendment provides for limits on foundations for sets of a kind which are designed for use in more than a single picture at one location, this should not cause the industry too much trouble. If they are built for a single film, there is nothing to stop them from being used for others afterward.

$2 DIVIDEND ON 20TH COMMON TOPS IN YEARS

20th-Fox common stockholders will receive a total of $2 in cash dividends this year as a result of the action by company directors last week in voting a $1 distribution, payable Dec. 15. 20th had paid $1 in cash dividends previously this year to common shareholders. Divvy is payable to stockholders of record Dec. 1. Common distribution makes the largest in several years for the corporation.

Usual quarterly dividend of 37½c was voted on the Convertible preferred and a quarterly divvy of $1.12½ on Prior Preferred, both payable Dec. 15 to stockholders of record Dec. 1.

CAMERAS GRIND ON 113 FILMS

By WHITNEY WILLIAMS

Hollywood, Nov. 16.

Hollywood today is going through the greatest production rush in its long and turbulent history. Month of November, 1943, will go down in the annals as pinnacle 30-day period, a total of 118 features being before cameras. No figure like this ever has been attained before. Interesting is fact corresponding period of a year ago—had only about 60 features in work.

Wave of production is so high that in number of instances studios have been forced to go off their own lots for studio space. California studios have become a popular rental proposition, with Columbia and Paramount both leasing space, and new PRC studio—formerly Fine Arts—likewise renting out studio facilities. To latter studio went Republic for 'Rhythm Revelry,' first time in Republic's history that it had to make use of another studio for interiors. Columbia took space at California for 'Beautiful But Broke,' and Paramount likewise rented space in same studio for Mark Sandrich's 'I Love a Soldier.'

Still another studio to be utilized by Columbia is the Chaplin lot, for 'Cover Girl,' and scenes for this same picture likewise were filmed on Goldwyn stages. Columbia, particularly among all producing companies, appears to be in need of expansion, for, apart from those studios listed as rental for this company, Columbia has taken over Talisman studios to house some of its pictures for the future.

Anticipating Xmas

Reasons for this heavy shooting schedule in all studios are manifold. First of all, November normally is a heavy month for production, but never to the degree that it is right now. Studios are trying to get as

(Continued on page 27)

Yates Peps Rep. To Compete With Major Companies

Hollywood, Nov. 16.

Herbert Yates is hypoing the budget at Republic with the idea of putting the firm in position to compete with majors. He will spend more time on the lot to keep a weather eye on production.

Yates has told associates that single bills are now on the upsurge, and that he wants Republic to turn out films which can stand on their own. The return on Republic's pictures, 'Flying Tigers' and 'In Old Oklahoma,' is said, to have influenced his attitude in the direction of bigger pictures and toward a gradual recession from the bread-and-butter type made for support in dual bills.

It is understood that if Rep's films, 'Fighting Seabees' and 'The Monster,' justify increased budgets, the studio will concentrate on that type to compete with the majors' output for marquee preference.

Yates is reported to be dangling tempting offers before producers and directors heretofore associated with top product.

Oscar Handout March 2 In Theatre; Banquet Out

Hollywood, Nov. 16.

Academy Oscars will be passed out March 2 next year from the stage of a theatre and not around the festive board as has been the custom since the first statuette was bestowed. Board of governors voted out the annual dinner in favor of a straight ceremonial without the gustatorial trimmings.

Site of the Oscar handouts has not been chosen but likely will be Grauman's Chinese theatre.

Distribs May Limit Length of Runs With View to Moving New Product; Already Pulling Pix While Strong

Theatres may be limited in the very near future to engagements of no more than six weeks length or less on any picture, as a means of clearing product and affording added protection to complaining subsequent run operators, it is reported. While as yet there is no concerted action by distributors in this direction, it is known that the matter has been discussed in major selling circles.

Meantime, prior to adoption of any such policy by all or some majors, pictures are being turned out of theatres while they are still showing a substantial profit both for their owners and the exhibitor. This includes theatres operated by major producer-distribs and fed by product of the latter, with distribs in various keys finding pictures so delayed on availability that before they get played they're becoming old in scattered other sections of the country. Thus national release dates mean nothing any more. National publicity ad-exploitation campaigns also lose their value.

In addition, subsequent run accounts, which go down to so-called 'last runs' and ordinarily are far behind first-runs as it is, have been complaining loudly about the manner in which pictures are being milked in their initial engagements, with delay on availability further caused by a large increase in moveover operations. Among other things, runs that are considerably behind due to varying clearances and other conditions, are appealing for action on the ground that many pictures become dated by the time they can be played.

However, in recent months pictures have been going out of first-runs while they still have strong draught and thus, even though late, reach the subsequent runs earlier than they might. While this is true elsewhere, with pictures not being held as long as they could be, N. Y. City furnishes many notable examples of this voluntary policy. Under it, innumerabel films have ended first-run dates, doing better on

(Continued on page 25)

Initial It, Bub

Hollywood, Nov. 16.

Columbia registers a claim for 'The Wedding Guest Sat on a Stone' as the winner and new champion in the long-distance film title tournament.

Studio mathematicians declare the Columbia entry leads 'All Quiet on the Western Front' by one letter.

Col. V.P. Would Rather Write

Hollywood, Nov. 16.

Sid Buchman, executive producer at Columbia Pictures, will ease himself out of that responsibility and revert to a producing-writing job, probably staying at Col., where he was made a v.p. when he first joined the Harry Cohn plant. Buchman's reason for divesting himself of the technical detail of talking to agents, etc., is that he wants to concentrate on authoring.

Sol. C. Siegel-D. A. Doran, as a combination, are seen as probably taking over Buchman's responsibilities. Doran, story head of Col., has been an executive assistant to the latter.

Dales or Kinnell May Succeed Thomson Who Joins Morris Agency

Hollywood, Nov. 16.

Kenneth Thomson, executive secretary of Screen Actors Guild for 10 years, resigned to take an executive position with the William Morris Agency starting Jan. 1, or as soon before that time as the SAG board of directors can find a successor. James Cagney, prexy, accepting the resignation, credited Thomson with a major share in the development of the actors' organization 'through his energy and skill through 10 trying years.'

Recommendations for Thomson's successor will be considered by a special committee consisting of Edward Arnold, Porter Hall, Franchot Tone, Cary Grant and Walter Abel. Leading candidates are John Dales, Jr., and Murray Kinnell, who have worked in close association with Thomson for a number of years.

MARY McCALL AGAIN HEADS SCREEN WRITERS

Hollywood, Nov. 16.

Screen Writers Guild reelected Mary C. McCall, Jr., president, with Lester Cole v.p., Talbot Jennings secretary, and Hugo Butler treasurer.

New board of directors consists of Butler, Cole, Marc Connelly, Sheridan Gibney, James Hilton, Jennings, Michael Kanin, Ring Lardner, Jr., Gladys Lehman, Mary McCall, Jr., Jane Murfin, Maurice Rapf, Betty Reinhart, Allan Scott and John Wexley.

Owens' Hula Ditties For U's 'Cross Fingers'

Hollywood, Nov. 16.

Edward Cline draws the director task on 'Cross Your Fingers,' Universal musical to be produced by Warren Wilson.

Harry Owens and the Royal Hawaiians are signed to play island music, with Jimmy Cash tenoring.

Korda's Stock Sale To Figure When UA Meets Next Month

United Artists will hold its annual meeting in Hollywood during the first week in December when the matter of the sale of Sir Alexander Korda's stock will come up.

It is understood that David O. Selznick has offered to buy the stock and that Mary Pickford also wants to buy it in the event that United Artists Corp., to whom it must first be offered, refuses it.

Charles Schwartz, attorney for Chaplin, is leaving N. Y. for the Coast on Nov. 26 to attend the meeting.

BLUMENTHAL LEAVES PAR AFTER 20 YEARS

Hollywood, Nov. 16.

Richard Blumenthal resigned after 10 years on the Paramount lot, the last two as producer. Before that he had served the company for 10 years in the home office and in Europe.

As a producer in his own right after a long association with Arthur Hornblow, Blumenthal is credited with such pictures as 'Lady In the Dark,' 'China' and 'This Gun for Hire.'

Makes Pic Debut

Hollywood, Nov. 16.

Jane Lawrence, who hopped from the Broadway hit, 'Oklahoma,' to a picture contract at Columbia, goes straight dramatic in her film debut, 'Sailor's Holiday' is her first pic.

Payments to Chi Mob a Shakedown, Not for Political Favors—Barger

Against a colorful background of Chicago inside politics, the burlesque runway of the Loop's Rialto theatre and the inner workings of the IATSE organization in the Windy City, defense attorneys for eight defendants on trial in N. Y. federal court on charges of extorting millions from the film industry, sought Tuesday (16) to shatter damaging testimony delivered by Nathaniel 'Jack' Barger, operator of the Rialto, who declared he had been 'shaken down' to the tune of nearly $100,000.

After Barger, in direct testimony, described how he was 'forced through fear' to split the profits of his burlesque house with Willie Bioff, George Browne and Nick 'Dean' Circella, and, in addition, pay Phil D'Andrea, one of the defendants, $175 or $200 a week for doing nothing over a five-year period, he was subjected to some of the most intensive cross-examining of the trial under the biting tongue of James D. C. Murray.

Harry Cohn, Columbia prexy, was another major witness of the fifth week of the trial. Called by the Government he proved, however, to be more of a boon to the defense and his testimony was particularly helpful to John Roselli, defendant and alleged Coast payoff man for the Chi syndicate. Cohn took the stand last Wednesday (10) and was not through until Monday (15) because of the Nov. 11 holiday and an adjournment the next day forced by the sudden illness of another defendant, Paul DeLucia, sidelined with a kidney ailment.

Other defendants being tried before Judge John Bright and a nine-women, three-men jury are: Francis Maritote, Louis Compagna, Charles Gio and Ralph Pierce, all Chicagoans, and Louis Kaufman, business agent, Local 244, IATSE, Newark.

Barger wavered at times but never cracked as Murray sought to force from him admissions that moneys paid from the Rialto's earnings were advanced to D'Andrea and the others for the purpose of 'softening up politicians' and allowing the burly theatre to reopen following a 'lily white' drive in the Loop in 1937 which saw the burlesque house darkened by orders of the Mayor.

Murray's charges that the Rialto was closed because women performers cavorted on the audience runway 'stark naked' without wearing 'even a G-string' were parried by Barger who said nothing of the sort ever took place, to his knowledge, and that he did not know just what reasons prompted authorities to close the theatre.

The defense attorney insisted that D'Andrea was placed on the payroll because he had 'political influence' and could help Barger keep the house open but the burly impresario, although admitting he had been told D'Andrea was prominent in Italo-American publishing and fraternal circles, and was friendly with big shots in Chi ward politics, denied he was paying D'Andrea for these reasons and stuck to his story that the $175 and $200 a week payments were made because he had been ordered by Bioff to put D'Andrea on the payroll and he was afraid to disobey.

Barger admitted under Murray's cross-examination that he went to see the fabulous 'Bathouse John'

(Continued on page 25)

Chi Operators Union Sue Chains for Conspiracy

Chicago, Nov. 16.

Suit was filed yesterday (Monday) here by members of the motion picture operators union against officers of Local No. 110, charging conspiracy and naming Balaban & Katz, RKO Theatres, Warner Theatre Management Corp., Essaness Circuit, Schoenstadt Circuit, Loew's, Inc., and Allied Theatres of Illinois.

Bill alleges that John P. Smith, business manager; Clarence C. Jals, sec-treasurer; Glenn Sweeney, v.p.; George Karg, James Cisco, Joseph Bernstein, members of executive board, engineered deals with these companies that eliminated two men in the booth, gave the men a 20% cut in wages, which never have been restored, and granted an additional 10% cut. Members are asking an accounting, feeling that as much as $5,000,000 may have been lost by them over a period of seven years because of inside deals.

'Tomorrow' Here for Ladd

Hollywood, Nov. 16.

Alan Ladd, discharged from the Army for physical reasons, returns to pictures as male star in 'And Now Tomorrow' at Paramount.

Picture, based on the Rachel Field novel, calls for two femme stars, Loretta Young and Susan Hayward. Irving Pichel directs the Fred Kohlmar production, starting in two weeks.

Distribs in Plea To WMC on Bookers

Because of a misinterpretation of the kind of work done by bookers in the film exchanges, the distributors are appealing to the War Manpower Commission to press for deferrable status for these workers as distinguished from bookers or agents who specialize in talent.

Several weeks ago the distribs huddled with the WMC with a view to gaining deferment for branch managers, film salesmen, office managers, bookers and 'backroom' employees such as inspectors, shippers, etc. While it was indicated that they would be considered essential to the extent they would not be transferred to other industries, the WMC since has defined bookers as coming under the booking agency classification as result of not understanding the nature of their work. The distribs never asked that bookers and others in exchanges be declared exempt from Army duty, having only sought to gain exemptions so far as transfer to defense work was concerned.

Expected that when the position of bookers, as distinguished from booking agents, is explained, the WMC will adjust the matter. Since bookers, who require much experience and skill in handling their work, are difficult to replace, the distribs were especially anxious to gain deferments for them. Inspectors and shippers were also rated as tough to replace.

H. M. Richey, assistant to William F. Rodgers, v.p. and sales manager of Metro, who is in charge of exhibitor relations, is carrying the ball for all distribs in the deferment matter with the WMC.

'BERNADETTE' SLATED FOR B'WAY DAY-DATE

'Song of Bernadette' is scheduled to go into the Rivoli and Globe theatres, New York, simultaneously shortly after Jan. 1. Picture will play the Rivoli on a two-a-day basis and the Globe on a grind policy.

Jennifer Jones, featured in the title role, is coming east for the opening.

Cowan with Pyle in D. C. Before Latter Departs

Washington, Nov. 16.

Lester Cowan, United Artists indie producer, who will film Ernie Pyle's new book, 'This Is Your War,' said the purpose of his Washington trip was to see a number of Army officials and to bid goodbye to the correspondent who departs shortly for the front.

Cowan insisted his filmization of the Pyle book will be a 'no-hokum picture.' Said it would feature the little things that affect the soldier, and would be without a love angle. Revealed the script is already in work.

Cowan thinks the result will be a cross between a documentary and a feature, and says he will likely include some footage on USO entertainments. The pic will feature Pyle and a number of other foreign correspondents, all portrayed by professional actors.

Now for 'The Climax'

Hollywood, Nov. 16.

Susanna Foster draws Turhan Bey as male lead in 'The Climax,' to roll at Universal Dec. 20 with George Waggner producing.

Currently Bey is doing a Chinese role in 'Dragon Seed' at Metro.

'Soldier' on the Move

Hollywood, Nov. 16.

Production traffic is so thick at Paramount that Mark Sandrich had to move his 'I Love a Soldier' troupe to the California studio.

Company is slated to work there for a week before stage space can be found on the home lot.

St. Louis Exhibs Ask U. S. Atty. To Wipe Out Decree

St. Louis, Nov. 16.

More than 20 exhibs, operating 75 of the 110 flicker houses in St. Louis County, have signed a petition which will be forwarded to Attorney General Biddle with the request that the Department of Justice wipe the Consent Decree off of the books.

There is nothing in the Decree that the local exhibs like and the petition sets out in detail what is objected to and why. The text of the petition is being kept under wraps until the John Hancocks of the balance of the flicker house exhibs in the local area have been obtained.

The document already bears the monikers of Harry C. Arthur, Jr., top man of the Fanchon & Marco-St. Louis Amusement Co. amalgamation that controls 40 houses in the city and adjacent St. Louis County; Fred Wehrenberg, prez of MPTOA of Eastern Missouri and Southern Illinois and owner of a dozen nabes; Lou Ansell of the Ansell Bros. Circuit which owns and operates three deluxe nabes and several single house owners. Backers of the move believe they will obtain the signatures of every flicker house owner in the city and county within two weeks.

Coast Indies Ditto

Declaring that most of the unfair trade practices upon which the Government suit against the majors was brought, were ignored in the consent decree whose three-year period expires Saturday (20), the Pacific Coast Conference of Independent Theatre Owners, in a last-ditch stand, is pressing for abolition of the decree entirely. Based on surveys and questionnaires, with numerous case histories given without identity of the exhibitors in question, the PCCITO during the past week presented a lengthy brief to Tom C. Clark, assistant attorney general, severely attacking the present decree as well as selling policies of major companies.

The brief and results of survey made were personally given to Clark by L. O. Lukan, of Seattle, and Rotus Harvey, San Francisco, trustees of the PCCITO.

WIND SHIFT SAVES M-G SET FROM FIRE

Hollywood, Nov. 16.

Sudden change of wind was all that saved the 100-acre Chinese farming community set built for Metro's 'Dragon Seed' on the ranch at Calabasas.

Flames from the Santa Monica mountains had jumped the fire break and threatened the whole set when the breeze switched to another direction. Only a small portion of the Chinese layout was damaged.

Fewer Pix, Nat'l Review Board Upping Its Fees

The National Board of Review has advised the major companies that, owing to the reduction in the total number of pictures produced this year, it is planned to increase the Board's reviewing charges from $6.25 to $10 a reel.

During 1941 the Board reviewed over 5,000 reels of film. During 1942, when celluloid and other material conservation programs went into effect at the studios, the Board caught only some 4,400 reels. During 1943 the Board figures it will have seen some 3,700 reels. Around eight film companies meet the entire coast of the Board's reviewing service.

The Board of Review points out that owing to the reduction in footage this year the per-reel charge of $6.25 is no longer sufficient to maintain normal operations of the organization. Plan is to reduce the $10 fee to the old price again after the war or whenever quantity of pictures is increased.

Decree Talks Take Turn for Better; D. J. Wants Chain Expansion Curbed

Washington, Nov. 16.

Motion picture consent decree negotiations took a turn for the better here Monday (15) after Joseph Hazen, v.p. of Warner Brothers, conferred at length with assistant attorney-general Tom C. Clark.

Hazen brought along some revisions to the proposals recently submitted to the Department of Justice by the Big Five consent decree companies. It was understood that these included suggestions in connection with the two matters on which Clark has been adamant—inclusion in the decree of all independent theatres built since the date of the decree (Nov. 20, 1940); and a change in the decree which would require the Big Five consent decree companies to get court permission before acquiring additional houses.

While these issues have thrown Big Five ranks into consternation, there is nothing sensational about them from the viewpoint of the Department of Justice. Both are backed by long precedent in the Anti-Trust Division of the D. of J., and are considered sound practice there.

For years the Anti-Trust Division has insisted that corporations, accused of monopoly practices, obtain court permission before absorbing other firms. The Division also has insisted that small new firms be protected under existing consent decrees.

Reported on the way to settlement is the issue of cancellation rights on block booking. The UMPTI plan of 20 percent cancellation eventually may be written into the new decree.

Clark said on Monday (15) that he will meet with representatives of the New England indies next Tuesday. Following that session, he expects to speak by telephone with Hazen to arrange a new meeting with the presidents of the Big Five.

Clark's present belief is that the decree matter will not be settled one way or another before the first of the year. By then, he said, there will either be a new decree or the matter will go to court for a legal slugfest.

Meanwhile, Clark expects to have the Federal Court in New York continue the term of the one member of the arbitration board whose term of office is about to expire.

Vamping 'Til Ready

With the consent decree terminating Saturday (20), provisions of the agreement, which cover the five companies, remain in force pending a new settlement or further legal action by the Department of Justice.

Major companies concerned have been considering new proposals, likely with additional concessions, to be presented to the Department of Justice shortly.

It has been generally anticipated in the trade that as long as there appeared to be a possibility of working out an agreement with the Department that Tom C. Clark, U. S. assistant attorney general, would allow the consent companies more time before going into the courts.

For Her Tender Years

Hollywood, Nov. 16.

Next starrer for Margaret O'Brien, Metro moppet, will be 'Our Vines Have Tender Leaves,' screenplayed by Dalton Trumbo for production by Robert Sisk.

Studio has mapped a build-up for the five-year-old actress who scored in 'Journey for Margaret' and drew critical praise in 'Lost Angel,' previewed, but still to be released.

Fox Selling 2 At a Time

Twentieth Century-Fox is pursuing what may become an established policy, that of selling two pictures at a time rather than the five to which all distributors adhered on the advent of the consent decree three years ago.

Company has set up 'Guadalcanal Diary' and 'Dancing Masters' as a fourth block, rather than increasing the size, as some accounts had anticipated, after also buying the second and third blocks of two pictures each. Initial group from 20th this season (1943-44) was three pictures.

Col.'s Music Hall Deal

Columbia Pictures yesterday (Tuesday) renewed its franchise with Radio City Music Hall for three more years, according to announcement made by A. Montague, sales chief for Columbia. This is the latest in an unbroken series of product deals the company has had with the Hall starting back in 1933 when the house first started using a film policy. Under terms of contract, the Hall will devote a considerable portion of its playing time annually to Columbia films beginning, Oct. 1.

GOLDWYN'S 'STAR' SET TO GO AT REGULAR B.O.

Samuel Goldwyn has decided to release 'North Star' for exhibition at regular admission instead of increased scales in a last-minute decision following huddles with Ned E. Depinet and other RKO sales execs early this week. Though Depinet favored the $1.10 top, Goldwyn stated yesterday (Tues.) that this would mean giving exhibitors additional protection and that he didn't want to wait until late 1944 or 1945 before the picture gets wide circulation. He feels it should go out pronto to widest audiences possible for a theme of this nature.

Goldwyn emphasized that he had decided on the pop scales despite the big business indicated for the picture nationally, following the hefty grosses at the Palace and Victoria theatres, New York.

Goldwyn said he felt that the picture should be shown to as many people as possible as soon as possible. The $1.10 scales planned in Cincinnati, Washington and Buffalo and increased prices scheduled elsewhere, as a result, have been readjusted. 'Star' will open in San Francisco, however, on a two-a-day basis, as planned.

The picture opens in London, England, on Dec. 10 in two theatres, the Pavilion and Regal, on a grind policy.

Goldwyn is slated to return to the Coast on Thanksgiving Day.

Film Toppers Turn Out For Fabian-Mayer Fete

Industry toppers turned out in force yesterday (Tues.) for luncheon at the Astor hotel, N. Y., in honor of Si Fabian and Arthur Mayer, in recognition of their volunteer services with the industry's War Activities Committee.

Among those present were Barney Balaban, Joseph Bernhard, Charles Moskowitz, Edward L. Alperson, N. Peter Rathvon, John J. O'Connor, Jack Cohn, John Hertz, Jr., Adolph Zukor, Herbert Yates, Herman Robbins, Oscar A. Doob and Harry Brandt.

James J. Walker was toastmaster while David Weinstock served as chairman.

HIGHER ADMISH, 70% SELLING FOR 'LADY'

'Lady in the Dark' (Ginger Rogers-Ray Milland), which reportedly cost $2,700,000, second highest negative expenditure for the company, will be sold singly by Paramount, according to plans, and in all probability will be merchandized at advanced admissions similarly to 'Bell Tolls,' which calls for 70% and minimum scales of 75c matinees and $1.10 evenings.

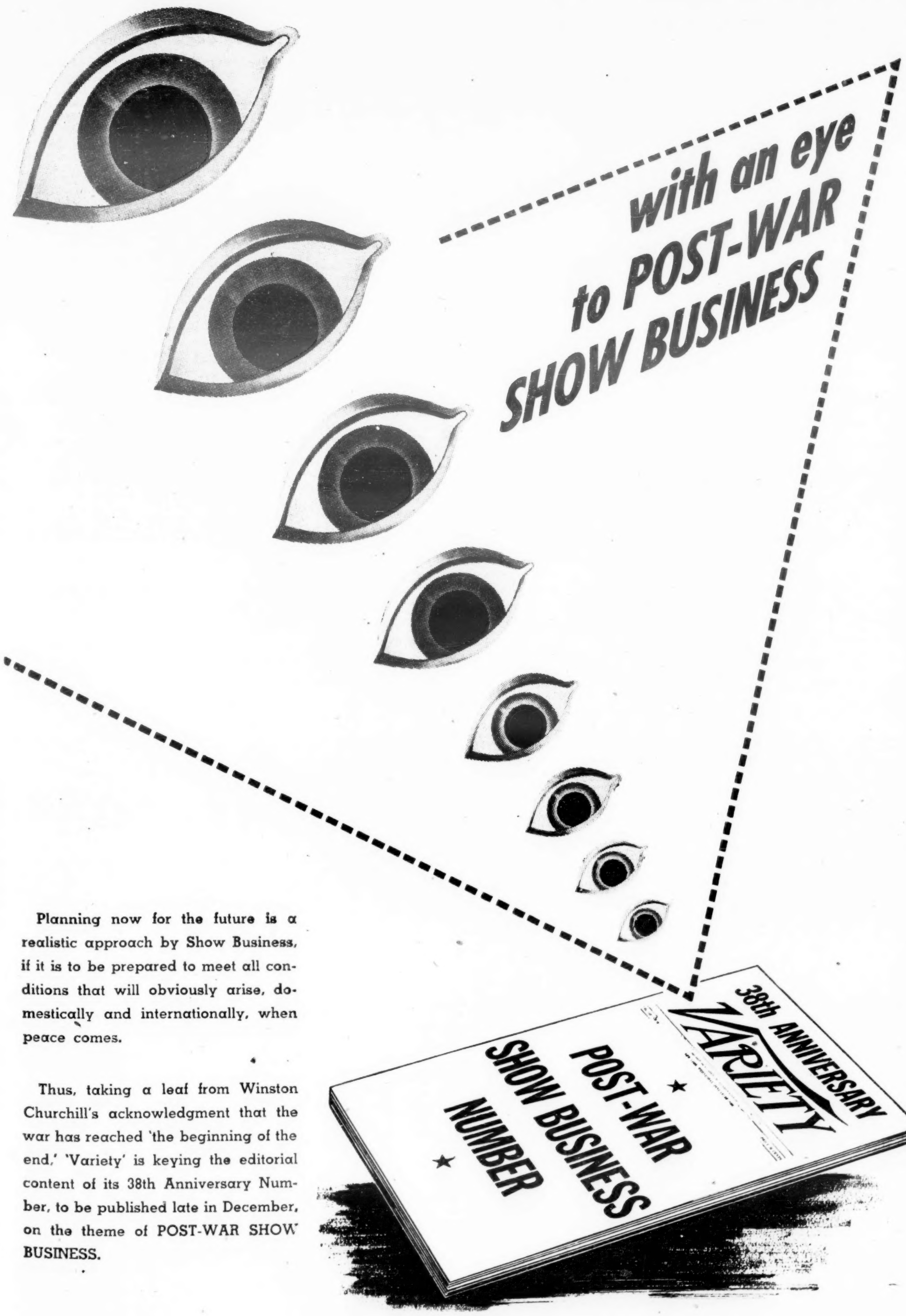
Print of 'Lady in Dark' has arrived east and already been viewed by higher executives of Paramount preparatory to sales plans for it. Film runs 100 minutes. No decision has been reached on a tradeshowing of 'Dark' as yet.

SAG Sets Up War Membership Section

Hollywood, Nov. 16.

Screen Actors Guild is setting up a new Class B category of temporary war memberships, to be dropped automatically when SAG members now in uniform or other war work return to seek picture jobs.

War membership requires no initiation fee but calls for quarterly dues of $7.50 to cover the cost of servicing.



Planning now for the future is a realistic approach by Show Business, if it is to be prepared to meet all conditions that will obviously arise, domestically and internationally, when peace comes.

Thus, taking a leaf from Winston Churchill's acknowledgment that the war has reached 'the beginning of the end,' 'Variety' is keying the editorial content of its 38th Anniversary Number, to be published late in December, on the theme of POST-WAR SHOW BUSINESS.

154 West 46th Street, NEW YORK 19 54 West Randolph Street, CHICAGO 1 1708 North Vine Street, HOLLYWOOD 28
8 St. Martin's Place, Trafalgar Square, LONDON

Par Will Pay $4 on Common; Debt Down $13,000,000 Since Jan. 1

Paramount directorate has not only boosted the common quarterly dividend 10c but also authorized payment next Dec. 1 of an additional $2,000,000 of the company's debt. Directors declared a divvy of 40c per common share, making it the regular quarterly declaration instead of 30c, being payable Dec. 29 to stockholders of record Dec. 10. Par earnings currently are estimated running ahead of $4 per common share annually.

The payment authorized next month makes the total reduction in Paramount debt approximately $13,000,000 since last Jan. 2. This means that the corporation's consolidated debt next Dec. 1 will amount to approximately $18,000,000, consisting of $2,800,000 debt on consolidated domestic theatre subsidiaries, $5,200,000 debt of Canadian theatre subsids (payable in Canadian dollars), and $10,000,000 as the sole debt of the parent company.

Despite an increase of $2,377,000 in net earnings in the first nine months over corresponding period of 1942, Paramount earnings on the common shares rose only 11c. to $3.11 per share for the period. Increase in the number of outstanding common shares from 2,901,650 on Oct. 3, 1942, to 3,752,136 shares as of Oct. 2 this year is responsible for this disparity. If present rate is maintained in the fourth quarter, Par common stock should show greater than $4 per share for full year. This hike in common shares resulted from conversion of preferred into the common when former was called for redemption.

Par's Earnings

Paramount net earnings for the nine months ended last Oct. 2 were estimated by the company at $11,655,000 against $9,278,000 in comparable period last year. Of these totals, the company included $1,906,000 share of undestributed earnings of partially owned non-consolidated subsidiaries as compared with $1,953,000 share of undistributed earnings in the corresponding nine-month period of 1942. These earnings represent net income from theatre affiliates of Par.

Par net earnings for the third quarter ended last Oct. 2 were estimated by the company at $4,268,000, or an increase of around $800,000 over corresponding quarter of 1942 when the company had earnings of $3,455,000. Theatre income, as represented by Par's direct and indirect net interest as a stockholder in the combined undistributed earnings of partially owned non-consolidated subsids, actually declined in the third quarter this year over the comparable quarter of 1942. Estimate by the company showed this amount as $532,000 in the third quarter just reported as against $927,000 in comparable quarter of 1942. All income reported last week was after all charges, including estimated provision for all Federal taxes.

Reflection of how taxes cut into earnings is shown by the Par statement that 1943 earnings for the full nine months include the corporation's full share of film rentals and earnings of subsids operating in England, Australia, New Zealand and India, while in 1942, due to currency restrictions then in force, included only those subsids operating in the western hemisphere. The operations of all other foreign subsids, including those operating in England, Australia, New Zealand and India, and the company's share in film rentals therefrom, were included only to the extent received or determined to be receivable in dollars.

ED PESKAY REPPING 6-9 PICTURES VIA UA

Ed Peskay, producer representative, will have from six to nine pictures from his various producers for release through United Artists during 1943-44.

Two of the films—'Jack London,' produced by Samuel Bronston, and 'Three Russian Girls,' from Gregor Rabinovitch—have already been completed and are scheduled for release by UA shortly. Thornton Wilder's 'Bridge of San Luis Rey' (Bogeaus) is now in production. Peskay also handles the Ealing studios.

'Jack London' is scheduled to preem in San Francisco around Nov. 25, with a N. Y. opening scheduled for the Capitol theatre in February.

Ont. Indies Ban Extra Shows to Save Fuel

Toronto, Nov. 16.

Following the lead of Famous Players (Canadian) in dropping Sunday midnight shows and extra performances to save an estimated 30% in fuel, the Motion Picture Theatre Assn. of Ontario (indies) has followed suit. FP has also decided to cut down the working week at head office here and in various regional offices and exchanges across Canada to five days a week (Monday-Friday), with the staffs working an extra 30-minutes daily in staggered routine to make up the working week.

New arrangement will also offset lateness due to winter traffic tie-ups, this proving a formidable wartime problem last winter.

Wm. Goldman, on Stand, Testifies He Was 'Left Holding Bag' in Philly

Philadelphia, Nov. 16.

Taking the witness stand in federal court here today (Tuesday) in his $1,350,000 anti-trust suit against the Stanley-Warner Circuit and the major film companies, William Goldman charged that he was left holding the bag after getting an implied promise from Paramount that he would get first run product at the Erlanger theatre.

Goldman testified that during the summer of 1940, about three months before he leased the Erlanger, he had talked to Neil Agnew, Par sales manager, and quoted the latter as saying: 'We are going to break with Warners. What theatre do you suggest as available for the showing of our pictures in Philadelphia?'

Goldman further averred that during his talks with Agnew, the latter intimated that Par would be interested in acquiring the Erlanger, in addition to a house in Atlantic City, in association with Goldman and that he was influenced in acquiring the huge Market street theatre by Agnew's assertions. He said he understood Par believed that WB theatres in Philadelphia gave preference to Warners, Metro and 20th-Fox over Par in Philly first-run houses; that he had been advised that Barney Balaban, Par prexy, had told Harry M. Warner that Par was going to break with Warners nationally, and that only after he had acquired the Erlanger did he hear that Balaban and Warner had patched things up.

Under cross-examination by former Justice Joseph Proskauer, WB attorney, who intimated that despite the alleged conspiracy Goldman had been operating at a nice profit, Goldman claimed that both the Keith's and Karlton theatres, which he's now running, are losing ventures.

In his opening address to the court, presided over by Judge William H. Kirkpatrick, William A. Gray, plaintiff's attorney, said that Goldman was basing his claims for triple damages on the alleged refusal of the defendants to sell Goldman product for the Erlanger, a midtown theatre which he had leased more than three years ago. In filing the suit, Goldman had charged the defendants with conspiracy to freeze him out of film.

Gray brought out that RKO, one of the defendants, had operated the Erlanger as a filmer in 1929-30 as part of his evidence to establish the house as a bona-fide filmer (the Erlanger had variously been used as a legiter, for which purpose it was originally built by the Erlanger interests).

Gray also indicated that he would stress the fact that Warners reopened the Mastbaum on Sept. 4, 1942, after it was closed for more than seven years, as part of the buildup of his case. The Mastbaum is located one block from the Erlanger.

According to Gray, the defendants produce more than 80% of film produced in the U. S. and an exhibitor who cannot obtain their pictures cannot hope to stay in business. Goldman, who had leased the Erlanger for a rental of $12,000 a year, estimated his loss at $450,000 and asks $1,350,000 in trebled damages allowable under the Sherman and Clayton anti-trust laws.

SAG's New Board

Hollywood, Nov. 16.

Eleven new members of the Board of Directors revealed by prez James Cagney at annual meeting of Screen Actors Guild Sunday night (13) are Heather Angel, Lucile Gleason, Russell Hicks, Boris Karloff, Roscoe Karns, Noel Madison, Philip Merivale, Dick Powell, John Qualen, John Wayne and Richard Whorf. SAG membership given as 7,853, split up into 1,556 class A members, 1,508 class A juniors, 4,539 class B, 250 class B special.

Disclosed by Kenneth Thomson, executive secretary, that 638 claims were settled during past year for total $122,818.

Ask for $57,400 In Zoning Suit

Los Angeles, Nov. 16.

Zoning and clearance suit, demanding $47,400 damages, $10,000 attorney fees and a permanent injunction was filed by Eagle Rock Theatres, Inc., against Fox-West Coast and eight distributing companies. Suit charges the defendants with conspiring to keep the F-WC houses in 'preferred unreasonable and unfair playing positions not afforded to other theatres operated by the plaintiffs, and to prevent the plaintiffs from receiving motion picture films on the same basis whereby they could compete with such theatres operated by Fox-West Coast.'

Others named in the action are Fox-West Coast Agency Corp., Far West Theatre Corp., 20th-Fox, Paramount, Loew's, RKO, Vitagraph, Columbia, Universal and UA.

STUDIO JUICERS SCHOOL FOR POST-WAR TELE

Hollywood, Nov. 16.

Three television schools have been made available to motion picture juicers to take advantage of post-war developments, according to George H. Davis, business manager, in a message broadcast to all members of Studio Technicians unit of the International Brotherhood of Electric Workers.

'Idea,' Davis explained, 'is to send our members into post-war electronics as soon as television breaks. The IBEW has jurisdiction over radio and television.'

Okay Settlement Terms In Minn. Theatre Suit

Minneapolis, Nov. 16.

U. S. referee in bankruptcy has approved settlement of a suit against the Paramount circuit providing for its payment of $80,000 to the plaintiffs and the taking over of the 4,000-seat $2,000,000 Minnesota theatre here. The federal court now has to give its approval before the settlement becomes final. Latter is regarded as a mere formality.

Owners of the bankrupt theatre brought the anti-trust suit against the circuit and major distributors, charging conspiracy to deprive the showhouse of film product. There has been no creditor opposition to the out-of-court settlement of the suit.

It's predicted that the theatre will be reopened with first-run pictures around New Year's Eve, but considerable work on the interior still remains to be done.

Set Lid Off, Rep Goes For Big One

Hollywood, Nov. 16.

Republic took advantage of the Government's easement of wartime regulations on set construction costs and built a swank nightclub layout for 'The Monster.'

Picture is one of the studio's high budgeters, calling for 120 soup-and-fish extras and a big orchestra in one scene.

Fun Footage From WB

Hollywood, Nov. 16.

Comedy gets a heavy play at Warners in the next few weeks with three farcical features slated to start.

Latest addition is 'Janie,' film version of the Broadway play to be directed by Michael Curtiz. Others on the immediate starting list are 'Cinderella Jones' and 'The Horn Blows at Midnight.'

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., Nov. 16.

Dear Joe:

Hearing the Jack Benny program the other night reminded me and Aggie that this grand guy came a long ways since he started to do an act with a gal that used to play with him in the orchestra in Waukegan. Salisbury and Benny was the name of the act. She was the composer of a very popular instrumental number called 'The Ghost Dance.' Then he split with her and did an act called Benny and Woods, a piano and violin act. He later did a single, calling himself 'Ben Benny, the Fiddlin' Kid.' He started talking then and changed his name to Jack Benny and became a swell master of ceremonies on the Orpheum Circuit. Little by little he developed into one of the top comics of our time, but wears the same size hat he did years ago in 1912, when King Lee Kraus out of Chicago handled him. That was a great, exciting year in vaudeville.

The United Booking Office took over the Majestic, Chicago, and drove Martin Beck west of Chicago. Milwaukee to the Coast was to be his territory after that. Keith bought out Percy Williams for over $5,000,000. Many people thought that Williams owned his own theatres outright, but they were owned in partnership with the Otto Huber Estate and Adams the chewing gum man. Percy Williams will always be remembered by vaudeville actors for his generosity in leaving his home and money to take care of many of the actors that helped him make his fortune. A grand guy. The Palace, Chicago, was opened in 1912, and it was the only vaudeville house in the west, outside of the Orpheum, San Francisco, that boasted a smoking balcony. It was also one of the first theatres to start the lobby display with thousands of dollars' worth of art.

Eddie Cantor was doing the blackface butler in Gus Edwards' 'Kid Kaberet' act. Harry Hershfield, cartoonist and creator of 'Desperate Desmond,' broke in his cartooning act at Hammerstein's. Mae West did a nut single at the same house and sang 'Good Night Nurse.' Her billing read: 'She does a muscle dance in a sitting position. It is all the way she does it and her way is all her own.' Mae has had her own way since then and has done swell with it. Did you know that the greatest of all two-man song acts, Van and Schenck, were billed the first year they were together as Schenck and Van? Sara Bernhardt played her first vaudeville date at the Majestic, Chicago. She insisted that there should be no animal or acrobatic acts on the bill with her. She did a terrific business.

It was a great year for the Texas Tommy, Bear and Turkey Trotters, who were being catered to by all the roadhouses and restaurants. One of the great dancing four-acts, The Four Fords, split. Max did a single, Eddie did an act with girls, and Mabel and Dora did a great double with some classic dancing added. Another great four-act split that year—The Four Mortons. Clara got married, Paul did an act with his beautiful wife, Naomi, and Sam and Kitty went back to their original two-act.

Buck-Stamper's 'Follies'

Gene Buck and Dave Stamper started writing songs together and did over 15 'Follies'. The 12-act bills for vaudeville were spreading, and they were paying $3,000 and more for them. Loew's was booking $1,000 acts like Amelia Bingham and Karno's 'Night In a Music Hall.' Acts were beginning to do three-a-day and getting better routes than they could get on the big-time. H. B. Harris, the veteran manager, was lost on the Titanic. Little Aaron Kessler retired as Willie Hammerstein's assistant. Irene Bordoni made her American debut at the Winter Garden, not as a singer but in a pantomime act with Emil Agoust, the noted dancer, in a 'hot dance' called 'The First Affair.'

George M. Cohan cast the ashes of George Fuller Golden to the winds at Bedlow's Island—it was the wish of the founder of the White Rats. Ted Marks, Dan Avery (& Hart), Fred Bailey (& Austin), Charles Barnold (Dan the Drunken Dog's owner), Ten Ichi (the originator of the water trick), Frank Spissell (Spissell Bros. & Mack), were some of the vaudeville fraternity that went to Heaven's Greenroom that year.

Will Rogers was in his first show, 'The Wall Street Girl,' starring Blanche Ring. Rogers wasn't even featured. He was a riot with his specialty and when he got a big laugh he said, 'I knew it was all right for 50 cents, but was a little afraid at $2.' Rock and Fulton split. Keno and Green got married. William S. Hart was doing a sketch in vaudeville called 'Moonshine.' And plenty of actors were being pinched by installment jewelers. Remember the trick they used to pull to get you to buy? They'd let you wear the stuff all week while in Buffalo (Boasberg's), then it was tough for the old man to get the sparklers away from the wife so he bought it on the un-easy payment plan and, brother, before you knew it every theatre you'd go into on the circuit had a man with a blue paper for you. The actors would pay five times the value of the Tiffany's. They burned plenty when they couldn't get in hock what they paid down for them. Yeah man, those were the days.

It was a great vaudeville year, with 1,000 houses playing class and medium vaudeville and over 4,000 houses playing small time. And now, when they have 30 houses playing vaudeville, people say that it's coming back. Oh yeah? Sez

Your pal,

Lefty.

Studio Contracts

Hollywood, Nov. 16.

June Lockhart inked player pact at Metro.

Diana Lynn's player ticket renewed by Paramount.

Elizabeth Dailey drew acting contract at Metro.

Irene Lee signed as story scout by Loew-Lyon.

Tom Byron handed actor ticket at RKO.

Seton I. Miller renewed as writer-producer at Paramount.

Rosemarie Ward inked player ticket at Warners.

Bill Shawn, dancer, signed for three pictures at Columbia.

Lenore Coffee inked scripting contract with Spitz-Goetz International Pictures.

Janis Page drew new player ticket at Metro.

Michael Kidby, figure skater, signed by Metro.

Alan Marshal signed for two picture at Metro on loanout from David O. Selznick.

Jackie Paley had her minor contract with 20th-Fox approved by court.

Lucille Bremer's player option picked up by Metro.

M-G SALES MGR. HEARS TWIN CITY INDIE BEEFS

Minneapolis, Nov. 16.

'They act as though they were doing us a favor when they sell us,' was one of the plaints which Twin City independent exhibitors voiced to W. F. Rodgers, Metro sales manager, when he visited here this week and listened to their grievances.

Independent leaders to whom Rodgers gave an audience, told him that practically all of the major companies were guilty of being 'high-handed' in their dealings. They said they don't like the distributors' 'take-it-or-leave-it' attitude. They asserted that they no longer had the chance to 'negotiate' deals, but have to take what the distributors are willing to give. However, it was made clear that Metro is no worse than most of the other majors and, for that matter, minor companies.

The Twin City independents informed Rodgers they don't like present 'exorbitant' film prices, percentage or the M-G sliding scale plan. A group of the leaders met with Rodgers at a luncheon arranged by W. H. Workman, local branch manager. What the Metro sales head will do regarding the grievances was not announced.

"When you hear the ROAR, tonight at 8:15 it will be Leo, the M-G-M Lion and his new Coast to Coast ticket-selling program!"

"We're advertising 'GIRL CRAZY' to start—then 'THOUSANDS CHEER'!"

FIRST AGAIN!

"ALL OVER AMERICA"

LISTEN EVERY MONDAY
THROUGH FRIDAY
AT 8:15 P. M. OVER WOR, N. Y. AND
MUTUAL NETWORK NATIONALLY
(Also at 8:30 on WHN in New York)

The Friendly Company, always the Leader, now sells tickets for you over the Mutual Network *(also WHN in New York)* on its exciting new program five nights each week, Monday through Friday. First in Newspapers! First in Magazines! First in Radio! Now the air-waves are FRIENDLY!

Let's All Give! National War Fund—Which Gives To All!

BANG! "GIRL CRAZY" THANKSGIVING JOY!
BANG! 10-THEATRE N.Y. PREMIERE FOR "CROSS OF LORRAINE"
BANG! FIRST PREVIEW OF "MADAME CURIE" SENSATIONAL!
BANG! "CRY HAVOC" ASTOR PREMIERE TUES., NOV. 23rd!

RECORD PACKIN' PAPA!

HITS! HITS! HITS!

Detroit Nabes Get Pay Hike; Also 'Backroom' Employees in N.Y.

Detroit, Nov. 16.

Through a carefully worked out pay hike between chains here and the IATSE for theatre service employees, the Regional War Labor Board has given its okay to the increased pay scales which now will be translated from the first-runs to boosts for the neighborhood houses.

The WLB ratified the agreement between the local and the houses to make wage raises retroactive to Aug. 6 and in the cases of cashiers away back to last Jan. 1.

The new scale for cashiers resulted in $2 to $5 increases to bring their wage up to a minimum of $25 with variations from there according to the class of house. In the case of ushers the starting rate was set at 40c an hour with a 2½c pay hike every three months to bring it up to 50c in the first-runs after a year's service. In the nabes the scale in houses over 1,000 seats will advance at the same rate from 35c to 45c and in smaller houses go from 32c to 40c by a smaller progression. The agreement also put the basic rate of 40c an hour in for doormen in sub-key houses.

10% Tilt

Under an agreement reached between distributors and the Film Exchange Employees Union, Local 52-B, covering 'backroom' employees in the N. Y. exchanges, which has been forwarded to the War Labor Board, Washington, for approval, a 10% boost in salaries is provided.

This will bring the minimum for shipping room employees up to $30.80 and the maximum to $60.50. Under the deal made, the 10% increases will be retroactive to last Dec. 1, nearly a year ago, when the first 12 months of a two-year agreement expired. Provisions of the contract were that after the first year was up, the union was free to reopen the deal for the following 12 months on wage scale.

Lou Johnson, in charge of the shipping room at the Metro exchange, N. Y., is president of 52-B. He has headed the union since its inception several years ago.

'INDIANA' BACK HOME AT 20TH FOR INTERIORS

Hollywood, Nov. 16.

Charlotte Greenwood was signed for a featured comic role in the 20th-Fox Technicolor picture, 'Home In Indiana,' which moves into the studio this week.

Indoor filming follows 54 days of location work directed by Henry Hathaway, shooting Ohio and Kentucky scenic backgrounds which look more like Indiana than Indiana is supposed to look like on a tinted screen.

New Hopalong Will Be Roping, Riding Hombre

Hollywood, Nov. 16.

New Hopalong Cassidy will be a roughneck, a range cowboy in overalls and weather-beaten stetson instead of the streamlined hero, as portrayed by William Boyd in 54 pictures produced by Harry Sherman.

After nine years with Boyd in the saddle, the producer is changing the character of Hopalong to conform with the stories written by Clarence E. Mulford, who created the idea in a series of magazine tales long before Hollywood became Cassidy-conscious. Sherman is making a tour of rodeos to find a new Hopalong who can ride and rope as well as act the part of a 35-year-old cowhand.

Berke Takes 'Holiday'

Hollywood, Nov. 16.

Columbia borrowed William Berke from Pine-Thomas to direct 'Sailor's Holiday,' a job he had previously turned down because of his four-picture commitment with the two Bills.

New arrangement was made possible when Columbia shifted the starting date of 'Holiday' to Nov. 26, giving Berke an opening for an outside picture.

ROADSHOW 'TWAIN'?

At session held in Chicago over weekend, Jack L. Warner, Ben Kalmenson and Charlie Einfeld discussed the roadshowing of 'Adventures of Mark Twain,' Jesse L. Lasky pic.

No selling plans are known to have been determined.

No RKO Backlog---Rogell

Sid Rogell, RKO studio executive producer under Charles W. Koerner, stated in New York yesterday (Tuesday) that, contrary to current policy at other studios, RKO does not intend to build picture backlogs. Rogell said that the studio planned to retain a 'flexible' policy in order to keep up with the constant changes taking place.

Rogell leaves N. Y. for the Coast, Nov. 26.

SPG Pay Snag To Arbitration

Reaching an impasse on negotiations with several homeoffices and two theatre circuits covering advertising-publicity-art dept. workers, the Screen Publicists Guild has agreed, as have the employers, to submit the dispute over adjustment of wages, reclassifications and a progressive plan to arbitration. The SPG contracts specify that if both sides are unable to reach an agreement, settlement must be arrived at through arbitration, with decision to be binding on all parties.

Under plans calling for the arbitration, three arbiters will be selected. The distributor group will choose one, the SPG one and the two, when agreed upon, will pick a third arbitrator.

Under the two-year contracts negotiated in May, 1942, it was agreed that they could be reopened on wage scales following expiration of the first 12 months. While the SPG has sought a deal on the second year, it's been stalled over the entire summer and recently appealed to the U. S. Conciliation Service for aid.

James Fitzpatrick, commissioner of the U. S. Conciliation Service in the N. Y. area, was brought into the picture several weeks ago, and at meetings he held was given a picture of the situation. It was at a meeting before Fitzpatrick recently that arbitration proceedings were agreed upon.

In addition to seeking the limit of 15% under the so-called Little Steel formula, plus reclassifications, the SPG wants to put through a seven-year progression plan which would automatically move up salaries and classifications based on years of service.

The homeoffices bowing to arbitration are Columbia, Paramount, Loew's, United Artists, 20th-Fox, RKO, plus the RKO and Loew theatre chains.

Additionally agreement has been reached between Warner Bros. and the SPG under which WB will abide by the decision of arbitrators in the negotiations with the other majors whose contracts were signed a year ago last May. The Warner deal with the SPG, also for two years but with the matter of wage scales for the second year to be negotiable, was not signed until last November.

30,000 Kodak Aides Get $2,476,403 Divvy

More than 30,000 employees of Eastman Kodak were voted a wage dividend last week by the corporation's directorate. Divvy is estimated at $2,476,403 for workers in the western hemisphere.

Rate of dividend is actually lower this year than recently because of Eastman Kodak's fixed formula of paying employees according to dividends paid on common shares.

Back to Her Weaving

Hollywood, Nov. 16.

Marjorie Weaver is returning to pictures after six months in Florida with her husband, Lieut. Don Briggs, now on overseas duty with the Navy.

Actress is cast in a featured role at Paramount in 'You Can't Ration Love.'

CASTANETS AND HOOF BEATS

Hollywood, Nov. 16.

Next Roy Rogers special at Republic will be 'The Cowboy and the Senorita,' starting Nov. 29.

Harry Grey produces and Ruth Terry draws femme lead.

Battle of Ration Points

Hollywood, Nov. 16.

Next starrer for Edward G. Robinson will be 'Mr. Winkle Goes to War,' a tale of conflict on the home front, to be produced by Columbia.

Filming starts when Robinson winds up his current chore in 'Double Indemnity' at Paramount.

Damage Slight In 2 B'way Fires

Two film theatres in the Broadway district were menaced by fires of undetermined origin this week and last. Police are investigating both to determine whether a firebug is on the loose.

Latest blaze broke out in the control room of the Trans-Lux newsreel theatre, Broadway and 49th street, at 8 p.m., Sunday (14). About 400 patrons were led from the theatre in orderly manner. Several firemen were overcome by smoke but everything was under control two hours later.

Early last week a fire broke out in the storeroom of the Laff-Movie (nee Eltinge), West 42d street, also at 8 p.m. At latter some 1,400 customers remained in the theatre while Emergency Squad extinguished the fire, which is said to have started when rubbish and rags became ignited.

In both instances damage was slight.

$15,000 Blaze

Graham, Texas, Nov. 16.

Fire Saturday (13) destroyed the Liberty theatre in Graham at an estimated loss of $15,000. A gas leak in the power room was believed to be the origin of the blaze. Patrons escaped without injuries although the theatre was well filled at the time.

W. J. Wilkie, owner, has started plans to rebuild.

REPORT RULES TRINZ'S HEIRS OWED 208G MORE

Chicago, Nov. 16.

In a report filed with Judge John F. O'Connell, of the Probate Court, last week, Louis J. Behan, special referee, said that the heirs of Joseph Trinz, head of the old Lubliner & Trinz theatre chain who died in 1926, are entitled to $208,731 from the Chicago Title & Trust in addition to approximately $175,000 that the company is holding for them.

He also said that disposition of $382,432 allegedly expended in fees, commissions and expenses in handling the estate should be decided in a suit pending in the Circuit Court. Trinz left an estate estimated at close to $2,500,000, most of it coming from the sale of Lubliner & Trinz interests to Balaban & Katz in 1925. Sam Trinz, one of the heirs, is head of the corporation operating the Monroe and Clark theatres in the Loop.

Newsreels Asking Signal Corps for Aid on Lenses

Washington, Nov. 16.

Newsreelers, particularly those at foreign battlefronts, are finding a real squeeze in lenses and the reels are now trying to make a deal with the Signal Corps for some. However, it is not known how many the Army can make available, since the Army's uniformed lensers themselves are short of the stuff.

Squeeze in lenses, due to the fact that fine optical glass is used also for range finders, bombsights, and many other combat instruments, is the most extreme of any filming equipment at present.

To date, cameramen overseas have made only two requests to the Signal Corps for cameras—one for Universal and one for Movietone. Both requests have been acceded to by the Army which is working in full cooperation with the newsreel men.

There is no problem in raw film. There have been instances where films lent some to the Signal Corps, at the front.

In order to get new cameras or lenses, reels must first get WPB approval and then ask the Signal Corps to go in ahead of Army priorities. Newsreel firms have virtually no reserve equipment at present, and are leaning over backward to avoid any abuse of priorities. Newsreel reps speak highly of the cooperation they receive from the Signal Corps.

SOPEG Agrees to Allow WLB 'Temporary' Okay On Hikes From 4 Majors

The Screen Office & Professional Employees Guild of N. Y., which has long been negotiating with four major companies where two-year contracts exist, has notified its members that it has agreed to allow the companies involved to temporarily place into operation a War Labor Board order which was issued in August. It calls this order only a temporary and inadequate expedient to alleviate the real and urgent needs of the workers for more money. Involved are the homeoffices of Loew's, RKO, 20th-Fox and Columbia, as well as the N. Y. exchange of the last-mentioned.

The WLB order states that in order to give merit or promotional increases, a company must have:

1. Job classification rate ranges, which means that all jobs or positions 'similar in nature and content' are placed in one general group and a salary range set for them (i.e., file clerk, Grade 1, $20-$24). A job classification involves more than a mere descriptive title; the classification must be clearly defined and described.

2. In addition to such a schedule, every company must have a plan of giving out increases. This plan must consist of an orderly, definite procedure or group of procedures for making salary adjustments.

The companies had certain rate ranges established for groups of jobs as of October, 1942. Those were not job classifications approved by the union but were simply broad groupings and existing salary ranges. If the companies did not and do not have a plan for giving out increases as required, then the WLB order states that before any company can give out any merit or promotional increases, they must either:

1. Secure the agreement of the union to a plan that limits the sum total of merit increases in a company to a $2 weekly increase per person per year, which, SOPEG explains, would give certain people increases and limit the amount left for distribution to others who might deserve merit increases.

2. The company and the union can set up a new plan together and submit the same to the Board for approval.

In permitting the companies involved to use the WLB plan, SOPEG has done so on the understanding that the companies would attempt promptly to work out a plan of job classification rate ranges based on an evaluation of jobs and salaries within the bargaining unit, but that if no such agreement is reached by Nov. 30, then it is agreed both sides will submit the issues to the regional N. Y. WLB. Any salary adjustments ultimately to be made are to be retroactive to Oct. 1 last.

Exchange Decision Due

Obtaining jurisdiction over white-collar help at the United Artists, Metro and 20th-Fox exchanges, N. Y., to the exclusion of the International Alliance of Theatrical State Employees, the Screen Office & Professional Employees Guild anticipates a decision any day now on a setup which it seeks to impose on the three branches.

In addition to graduated wage scales ranging from a minimum of $21, the SOPEG is seeking a closed shop. At two sessions before a special panel of the regional War Labor Board in N. Y., the second being held recently, the SOPEG argued for the closed shop on the ground that the IATSE enjoys such a provision at certain N. Y. exchanges as well as others throughout the country.

Procedure is for the panel to report its findings, together with any recommendations it may see fit to make, to the WLB itself. SOPEG has had trouble from the beginning with the Metro, UA and 20th exchanges in N. Y., with delays partly occasioned by unsuccessful attempts of the IATSE to set aside as improper the elections in which SOPEG emerged victor over the IA.

TECHNICOLOR'S 50c DIVVY

Technicolor, Inc., declared cash dividend of 50c per share at the directors' meeting last Saturday (13). Some divvy had been expected in financial circles, this being the first distribution during the current year.

Divvy is payable Dec. 15 to stockholders of record Nov. 26. Interruption of dividend payments for about a year were the first since Technicolor started paying cash distributions more than six years ago.

40-Hour L. A. Wk. Eases Other Keys

With the knottiest key problem behind them as result of reversal of the order which recently placed Los Angeles exchanges on a 44 to 48-hour work week in line with labor shortage area provisions, believed that distributors will have no difficulty in obtaining exemptions in certain other branch zones such as San Francisco, Seattle, Indianapolis, Oklahoma City and Dallas.

The L. A. decision, following appeal, is regarded as setting an important precedent, not only because this is one of the more stricken labor-shortage areas, but due to the fact this was the first exchange key where the War Manpower Commission originally refused to grant exemption. Order there was that the so-called 'backroom' employees had to go on a 48-hour week and the front-of-office help on a 44-hour basis.

The distributors, who won exemptions in Washington, Cleveland, Buffalo and other keys, appealed the L. A. case and have won there also. C. J. (Pat) Scollard, executive assistant to Neil F. Agnew, v.p. over distribution, who serves as a one-man committee representing all distribs on the WMC matter as affecting exchanges, and Sidney Braunberg, attorney for Loew's, argued the appeal on the Coast. The 40-hour work week, as a result, will obtain there.

Argument of the distribs is that increasing hours for exchange workers, who are difficult to replace, will not free help for defense industry.

ST. LOO IA SUES ESTATE OF 92-YEAR-OLD GRIP

St. Louis, Nov. 16.

The St. Louis Theatrical Brotherhood, Local No. 6, an IATSE affiliate, is seeking to recover $11,734 liability and relief benefits, plus 6% interest, from the estate of John Bradley, 92, retired stagehand who died here last April 24. This unusual suit, brought on behalf of 102 members of the local, charges that Bradley was not in need of funds and, therefore, his estate should return the payments. An inventory of Bradley's possessions revealed an estate of $16,692 in stocks, bonds and cash and as he left no will and has no known living heirs, the suit is directed against Public Administrator John P. Cullinane as administrator of the estate.

The suit charges the local paid Bradley $20 per week from Sept. 30, 1931, to Aug. 22, 1943, and this sum was reduced to $11.54 from the latter date until his death. Bradley was a member of the local from 1894 and worked in almost every theatre in the local's jurisdiction.

Mich. Variety Club's Pix Program For Deaf Kids

Detroit, Nov. 16.

Out of funds raised at its Alec Templeton concert, the Variety Club of Michigan has launched a new charity program for deaf children in this area. The club has put in complete film booth equipment, screen, special drapes for darkening windows and acoustical equipment at the Stanton School for the Deaf, one of the Detroit public schools.

For the benefit of the hard-of-hearing kids, the club has equipped all seats in the auditorium with headphones and will furnish the school regularly with feature films, usually denied the youngsters until they reach lip-reading ability at an advanced age. The season was opened with 'Happy Go Lucky.'

Dennis Morgan, Leslie As Leads in 'Cindy Jones'

Hollywood, Nov. 16.

Dennis Morgan draws top male spot opposite Joan Leslie in the forthcoming Warners picture, 'Cinderella Jones,' based on the Philip Wylie novel.

Picture goes into work early in December with Busby Berkeley directing.

Wald's Problem Child

Hollywood, Nov. 16.

Jerry Wald draws producer responsibility for 'My Youngest Daughter,' a comedy, at Warners.

Filming starts in February, from a script by Lionel Wiggam and Jo Pagano.

'Sparrow' Big $25,000, Chi; 'Claudia' Neat 24G, 'Old Okla.' Hot 16½G, H.O.

Chicago, Nov. 16.

Several slow nights cut grosses a little last week but levels are holding up fairly good. Backed by an extensive exploitation campaign, 'In Old Oklahoma' continues big at the small Woods and should hit a strong $16,500 for second week. 'Claudia,' at the United Artists, is headed for fine $24,000. 'Fallen Sparrow' looks strong $25,000 at the Palace.

RKO management continues to make frequent changes at Palace to catch up with a backlog of contracted features, and hereafter all programs at this house will be moved over intact to the Grand for additional week after their run at the bigger house.

Estimates for This Week

Apollo (B&K) (1,200; 50-85)—'Army' (6th week in Loop). Smooth $9,000. Last week, fine $11,000.

Chicago (B&K) (4,000; 50-85)—'Above Suspicion' (M-G) plus vaude. Corking $43,000. Last week, 'Proudly We Hail' (Par) plus vaude (3d wk), solid $40,000.

Garrick (B&K) (900; 50-85)—'Proudly Hail' (Par) (4th week in Loop). Good $8,500. Last week, 'Wintertime' (20th) and 'Dancing Masters' (20th) (3d wk), nice $7,000.

Grand (RKO) (1,150; 40-55)—'Top Man' (U) and 'Frontier Badmen' (U) (2d wk in Loop). Fine $10,000. Last week, 'Phantom of Opera' (U) and 'Lucky Fellow' (U) (2d wk in Loop), neat $9,000.

Oriental (Iroquois) (3,200; 31-69)—'Chance of Lifetime' (Col) and Charlie Barnet orch on stage. Staunch $25,000. Last week, 'Nobody's Darling' (Rep) and Jerry Wald orch on stage, brisk $23,000.

Palace (RKO) (2,500; 50-85)—'Fallen Sparrow' (RKO) and 'Gildersleeve on Broadway' (RKO). Strong $25,000. Last week, 'Top Man' (U) and 'Frontier Badmen' (U), snappy $23,000.

Roosevelt (B&K) (1,500; 50-85)—'Salute Marines' (M-G) (3d wk). Okay $13,000. Last week, nice $15,000.

State-Lake (B&K) (2,700; 50-85)—'Rosie O'Grady' (20th) (3d wk). Big $25,000. Last week, great $31,000.

United Artists (B&K) (1,700; 50-85)—'Claudia' (20th). Nifty $24,000. Last week, 'Best Foot Forward' (M-G) (2d wk), pleasant $15,000.

Woods Ecssaness) (1,200; 50-85)—'In Old Oklahoma' (Rep) (2d wk). Strong $16,500. Last week, terrific $23,000, a bit over expectancy.

'STARS' BRIGHT $28,000, BOSTON

Boston, Nov. 16.

'Thank Your Lucky Stars' at the Metropolitan is the ranking new film. 'Claudia' opened briskly today (16) at the Memorial, and also a big leader. All houses benefited by last week's holiday with parade crowds and upped prices, with grosses reflecting it.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Fired Wife' (U) plus Lou Walters' 'Latin Quarter Revue' on stage. Neat $29,000, unusually fine for non-band show. Last week 'Paris After Dark' (20th) plus Mal Hallett orch, Ann Corio, others on stage, $29,000.

Fenway (M-P) (1,373; 40-60)—'Let's Face It' (Par) and 'Passport Suez' (Col). Here after duo at Met and lively enough at $5,500. Last week 'Bell Tolls' (Par) (75-$1.10) (2d wk), big $9,000.

Memorial (RKO) (2,900; 44-75)—'Claudia' (20th) and 'Victory Air Power' (RKO). Strong dual on debut Tuesday (16). Last week 'Iron Major' (RKO) plus 'Never Dull Moment' (U) (3d wk), $13,000.

Metropolitan (M-P) (3,367; 35-65)—'Thank Lucky Stars' (WB) and 'Murder Waterfront' (WB). Very good $28,000, and holds. Last week 'Let's Face It' (Par) and 'Passport Suez' (Col) (2d wk), $24,000.

Orpheum (Loew) (2,900; 44-65)—'Sahara' (Col) and 'Chance Lifetime' (Col) (2d wk). Fine for second frame on war pic at $21,000. Last week big $28,500.

Paramount (M-P) (1,700; 40-60)—'Let's Face It' (Par) and 'Passport Suez' (Col). In from twosome at Met and mighty good $15,000. Last week 'Bell Tolls' (Par) (2d wk) (75-$1.10), finished fourth week in town at excellent $21,000.

State (Loew) (3,200; 44-65)—'Sahara' (Col) and 'Chance Lifetime' (Col) (2d wk). Dropped off to $10,000, average. Last week, fine $14,600.

Translux (Translux) (900; 28-65)—'Face Behind Mask' (Col) and 'Man Nine Lives' (Col). Horror stuff big here at stout $7,000. Last week 'Campus Rhythm' (Mono) and 'King Damned' (Indie) (re-issue), $3,800.

Newsreel Biz Off

Newsreel theatre business on Broadway generally is running below last year, despite the tremendous upbeat in other cinemas.

Newsreel operators are unable to explain this rather paradoxial situation excepting that a new class of people are the regular theatregoers this year. Either that is responsible or many persons feel that the war is too close to them, and crave escapist fare.

'O'Rourke' Tall $22,500 in Pitt., 'Sahara' Big 14G

Pittsburgh, Nov. 16.

Armistice Day holiday got everything off to a flying start and the Golden Triangle's soaring this week. Topping them all is 'Princess O'Rourke' at Penn, which grabbed glowing notices and is doing sensational biz. 'Sahara,' another big grosser, will be an easy holdover at Harris. Stanley is holding its own on Cab Calloway and 'Dr. Gillespie's Criminal Case.'

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'In Old Oklahoma' (Rep) (2d wk). Action picture is okay at around $6,500. Last week, it hit $12,000, strong.

Harris (Harris) (2,200; 30-50)—'Sahara' (Col). This one's getting heavy sugar at $14,000, which means it sticks. Last week, third of 'Sweet Rosie O'Grady' (20th), all right $7,500.

Penn (Loew's-UA) (3,300; 30-60)—'Princess O'Rourke' (WB). A sweetheart from every angle, with crix praise helping to great $22,500. Last week 'Let's Face It' (Par), a nice $19,000.

Ritz (WB) (800; 30-60)—'Lady Takes Chance' (RKO) (3d wk). Second week for Jean Arthur-John Wayne starrer here after previous day-and-date stanzas at Stanley and Warner. Satisfactory $2,500. Last week, fine $3,800.

Senator (Harris) (1,750; 30-60)—'Rosie O'Grady' (20th) (4th wk). After three big weeks at Harris, nice $3,200. Last week reissue of 'Souls at Sea' (Par) and 'Is Everybody Happy?' (Col), $3,600.

Stanley (WB) (3,800; 30-75)—'Dr. Gillespie's Criminal Case' (M-G) and Cab Calloway orch. Picture is run-of-mine, So Calloway gets credit for satisfactory $21,000. Last week 'Adventures of Tartu' (M-G) plus Glen Gray orch, about same, despite aid of Armistice Day.

Warner (WB) (2,000; 30-60)—'Let's Face It' (Par) (2d wk). Moved here from Penn, good $8,000. Last week 'Bell Tolls' (Par) (75-$1.10), after fortnight at Penn, great $12,000.

Flynn Strong $17,000, Buffalo; 'Rosie' Boff At 20G, 'Sahara' Ditto

Buffalo, Nov. 16.

'Northern Pursuit,' new Errol Flynn starrer, is doing $17,000 on preem at the Buffalo, but 'Sweet Rosie O'Gray,' at Great Lakes, is pacing the field with smash $20,000. 'Sahara' looks nearly that big at Lafayette, with holdover likely.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Northern Pursuit' (WB) and 'Dancing Masters' (20th). Heading for strong $17,000, or a bit higher. Last week, 'Wintertime' (20th) and 'Blow Up America' (20th), socko $19,000, and over expectations.

Great Lakes (Shea) (3,000; 35-55)—'Rosie O'Grady' (20th) and 'Bomber's Moon' (20th). Looks better than smash $20,000. Last week, 'Best Foot Forward' (M-G) (2d wk), so-so $9,500.

Hipp (Shea) (2,100; 35-55)—'Wintertime' (20th) and 'Blow Up America' (20th). Moved here from Buffalo and looks like satisfactory $8,000. Last week, 'City That Stopped Hitler' (Par) and 'Tornado' (Par), mildish $7,500.

Lafayette (Basil) (3,300; 35-55)—'Sahara' (Col) and 'Senoritas from Chicago' (Col). Terrific $20,000, or near. Last week, 'Phantom Opera' (U) (2d wk) and 'Get Going' (U), trim $9,500.

20th Century (Ind.) (3,000; 35-55)—'Fallen Sparrow' (RKO) and 'Petticoat Larceny' (RKO). Bright $14,000. Last week, 'Lady Takes Chance' (RKO) and 'Victory Through Air Power' (UA) (2d wk), sturdy $10,500. $10,500.

First Runs on Broadway

(Subject to Change)

Week of Nov. 18

Astor—'Thousands Cheer' (M-G) (10th week).
(Reviewed in 'Variety' Sept. 15)

Capitol—'Sahara' (Col) (2d week).
(Reviewed in 'Variety' Sept. 29)

Criterion—'Flesh and Fantasy' (U) (17).
(Reviewed in 'Variety' Sept. 22)

Globe — 'Battle of Russia' (OWI-20th) (2d week).
(Reviewed in 'Variety' Oct. 6)

Hollywood — 'Old Acquaintance' (WB) (3d week).
(Reviewed in 'Variety' Nov. 3)

Music Hall—'Claudia' (20th) (3d week).
(Reviewed in 'Variety' Aug. 18)

Palace — 'The North Star' (RKO) (3d week).
(Reviewed in 'Variety' Oct. 13)

Paramount—'I Dood It' (M-G) (2d week).
(Reviewed in 'Variety' July 28)

Rialto—'Son of Dracula' (U) (3d week).
(Reviewed in 'Variety' Nov. 3)

Rivoli — 'For Whom the Bell Tolls' (Par) (19th week).
(Reviewed in 'Variety' July 21)

Roxy — 'Guadalcanal Diary' (20th) (17).
(Reviewed in 'Variety' Oct. 27)

Strand — 'Princess O'Rourke' (WB) (3d week).
(Reviewed in 'Variety' Sept. 22)

Victoria — 'The North Star' (RKO) (3d week).
(Reviewed in 'Variety' Oct. 13)

'DOOD IT' WOW 18G, K. C. ACE

Kansas City, Nov. 16.

'I Dood It,' heading dual combo at the Midland, is a cinch for top money here this week. Next best is 'Watch on the Rhine,' topping a dual at Orpheum. 'Let's Face It' at the Newman, is steady on its second week after sock first session. 'Paris After Dark,' hypoed by 'Hobby Lobby' revue at the Tower, is unusually big. 'Battle of Russia' and 'Fired Wife,' dualed day-and-date at the Esquire, Uptown and Fairway, change from usual solo policy, opened briskly.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-60)—'Battle of Russia' (20th) and 'Fired Wife' (U). Trim $10,000. Last week 'Top Man' (U), about same.

Midland (Loew's) (3,500; 35-50)—'I Dood It' (M-G) and 'Doughboys in Ireland' (Col). Torrid $18,000. Last week 'Johnny Come Lately' (UA) and 'Nazty Nuisance' (UA), healthy $15,000.

Newman (Paramount) (1,900; 40-60)—'Let's Face It' (Par) (2d wk). Steady $12,000 on second sesh after opening round's smash $17,000.

Orpheum (RKO) (1,600; 40-60)—'Watch Rhine' (WB) and 'Yanks Ahoy' (UA). Splendid $15,000. Last week 'Fallen Sparrow' (RKO) and Adventures Rookie' (RKO) (2d wk), nice $9,500.

Tower (Fox-Joffee) (2,100; 35-50)—'Paris After Dark' (20th) with 'Hobby Lobby' revue on the stage. Great $11,000. Last week 'Man Music Mountain' (Rep) and 'Here Comes Elmer' (Rep) plus stage show, lively $10,500.

N. Y. Strong; 'Dood It'-Herman Band Hot $85,000; 'Sahara'-Welk-Edwards Sock 78G, 'True'-Britton-Riggs 37G

An exceptionally strong weekend, plus vigorous business on weekdays, is keeping Broadway in high gear.

Four new shows reached the downtown N. Y. first-run mart during the past week. Topping these is 'I Dood It,' plus Woody Herman and others on stage, at the Paramount, where the initial seven days pranced through last night (Tuesday) to a whalish $85,000. Close behind is the Capitol, playing 'Sahara' and, in person, the Lawrence Welk band and Ralph Edwards' 'Truth or Consequences' radio show. First week looks sock $78,000 or thereabouts.

Recently doing tremendous business, the second-run State continues high with $37,000 or over looked for with 'True to Life' and the Milt Britton band, Tommy Riggs and others on stage. This is the all the more remarkable since 'Life' just came off a four-week run at the nearby Paramount. 'Battle of Russia,' government-made being released by 20th-Fox, is disappointing though good enough at $15,000 at the Globe to be held over.

Holdovers rate from good to exceptional. At the Roxy last night (Tuesday) 'Sweet Rosie O'Grady' was given the air. Playing with Danny Kaye, Tommy Tucker, others in person, show grossed $82,000 on the final (4th) week, which is better than most shows have done here on their initial seven days. Desire to move product is the reason for the shift, with 'Guadalcanal Diary' being ushered in today (Wednesday), with the Ritz Bros. heading the stage layout.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Thousands Cheer' (M-G) (10th-final week). Ninth week ending Monday night (15) hit over $20,000, neat, while prior stanza (8th) was $22,000. 'Cry Havoc' (M-G) opens next Tuesday (23).

Capitol (Loew's) (4,820; 35-$1.10)—'Sahara' (Col), Lawrence Welk's orch and Ralph Edwards' air show, 'Truth or Consequences,' on stage. Smash $78,000 or thereabouts. Second week begins tomorrow (Thursday). Final (4th) lap for 'Phantom of Opera' (U), Duke Ellington and Lena Horne near $60,000. Imagine kissing these things goodbye so early!

Criterion (Loew's) (1,700; 35-$1.10)—'Flesh and Fantasy' (U). Opens here today (Wednesday) after four excellent profit-making weeks with 'Corvette K-225' (U), finale being $15,000, the third frame $18,000.

Globe (Brandt) (1,416; 35-85)—'Battle of Russia' (OWI-20th). Under expectations but good enough at $15,000 to be held over. Last week, second for 'Iron Major' (RKO), $13,500, very good.

Hollywood (WB) (1,499; 44-$1.25)—'Old Acquaintance' (WB) (3d wk). While hitting rugged $41,200 the first week, the second concluded Monday night (15) slipped to $13,500 although having had the benefit of Armistice Day and upped prices. However, still nice profit.

Palace (RKO) (1,700; 75-$1.50)—'North Star' (Goldwyn-RKO) (2d wk). Hitting on all sixes and for first holdover frame looks an extremely strong $42,000; first week built to smash $45,000, thus establishing a new all-time high for the theatre.

Paramount (Par) (3,664; 35-$1.10)—'I Dood It' (M-G) and Woody Herman, Marion Hutton, others (2d wk). Last night (16) ended first week's stay at $85,000, terrific. Prior week, fourth for 'True to Life' (Par), Ink Spots and Tony Pastor, $45,000, good.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65) — 'Claudia' (20th) and stage show (2d wk). With Armistice Day helping, current week (2d) soaring to great $110,000, same as for initial seven days. Remains over.

Rialto (Mayer) (594; 28-65)—'Son of Dracula' (U) (2d wk). A lush $10,000 or more is sighted on holdover, while the first week was jampacked at $16,300, one of the highest figures ever registered here. Holds.

Rivoli (UA-Par) (2,092; 75-$1.65)—'Bell Tolls' (Par) (5th wk). Extremely fine stride continues, this week (5th) being likely to hit $39,000. Last week (4th) was $41,000. Stays here indefinitely.

Roxy (20th) (5,886; 55-$1.10)—'Guadalcanal Diary' (20th) and Ritz Bros., others, on stage, open today (Wednesday), following four stupendous weeks with 'Sweet Rosie O'Grady' (20th), Danny Kaye and Tommy Tucker, fourth being $82,000, the third $90,000.

State (Loew's) (3,450; 35-$1.10)—'True to Life' (Par) (2d run) and vaude show headed by Milt Britton band. Though picture was squeezed four weeks first-run at nearby Paramount, pull here currently is still uncommonly strong, $37,000 or better being in view. Last week 'So Proudly We Hail' (Par) (2d run) and Benny Fields, Jean Parker, others, more than $40,000, very big, was scored.

Strand (WB) (2,756; 35-$1.10)—'Princess O'Rourke' (WB) and Shep Fields, plus Merry Macs (2d wk). Consistent on draught, holdover looking $43,000 or over, fine; first week, with aid of Armistice Day, went to $53,400, socko. Holds further.

Victoria (Maurer) (720; 75-$2.20)—'North Star' (Goldwyn-RKO) (2d wk). Though matinees are still a bit off, nights are selling out, and for the second (current) week the indications are for stout $15,000, same as for first seven days.

HENIE-MORGAN 28G IN CLEVE.

Cleveland, Nov. 16.

'Wintertime,' with Russ Morgan's orchestra and Ella Mae Morse in person at the Palace, is cutting circles around rival bills and setting the pace for city. Warner's soared up to one of its biggest weekend biz records with 'Thank Your Lucky Stars,' giving Hipp another boom total. 'Young Ideas' is being snowed under at State.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Lady Takes Chance' (RKO) (2d wk). Rollicking $9,000 on moveover. Last week 'Claudia' (20th) (2d wk), about same.

Hipp (Warners) (3,700; 35-55)—'Thank Lucky Stars' (WB). War workers' round-clock opening did knockout biz, ditto over week-end. Smash $25,000 is prospect. Last week 'Lady Takes Chance' (RKO), hot $24,000.

Lake (Warners) (800; 35-55)—'Claudia' (20th) (3d wk). Satisfactory $3,300. Last week 'Destroyer' (Col) (3d wk), $3,200.

Ohio (Loew's) (1,200; 75c-$1.10)—'Bell Tolls' (8th wk). Just okay at $7,000, following $8,500 for last week, but good enough for another round.

Palace (RKO) (3,700; 35-85)—'Wintertime' (20th) plus Russ Morgan orch and Ella Mae Morse in person. Smartly balanced combo is aiming for grand $28,000. Last week 'Fired Wife' (U) with Jimmie Lunceford orch, lively $25,000.

State (Loew's) (3,450; 35-55)—'Young Ideas' (M-G). Much too frothy for this key house, sad $10,000 at best. Last week 'Lassie Come Home' (M-G), sturdy $17,000.

Stillman (Loew's) (2,700; 35-55)—'Lassie Come Home' (M-G) (2d wk). Romping home with the bacon at $9,000. Last week 'Hostages' (Par), average $7,500.

'Guadalcanal' Wham $40,000, Tops In Okay Det.; 'Marines' Brisk 16G in H.O.

Detroit, Nov. 16.

The loop is riding high enough considering that there's only one fresh bill in the first-runs. The Fox is far out in front with 'Guadalcanal Diary,' which is sizzling and looks like a holdover cinch. Other bills still are getting a strong play.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Top Man' (U) and 'Fired Wife' (U) (2d wk). Pair moved here from the Fox. Strong $9,400. Last week, 'Phantom Opera' (U) and 'Dancing Masters' (20th), also from Fox great $9,600.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Let's Face It' (Par) and 'Alaska Highway' (Par). This amounts actually to third week with a week's break since this pair moved over from Michigan, solid $11,000. Last week, 'Watch Rhine' (WB) and 'Good Fellows' (Par) (4th wk), tidy $11,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Guadalcanal Diary' (20th) and 'Never Dull Moment' (U). Wham $40,000. Last week, 'Top Man' (U) and 'Fired Wife' (U), bright $32,000.

Madison (United Detroit) (1,800; 55-75)—'Lily Mars' (M-G) and 'Mission to Moscow' (WB). House is building with repeats with great $4,900 sighted. Last week, 'Dixie' (Par) and 'Land Is Mine' (RKO), fine $4,800.

Michigan (United Detroit) (4,000; 55-75)—'Thank Lucky Stars' (WB) and 'Submarine Alert' (Par) (2d wk). Goes on for a fine $22,000 after last week's strong $27,000.

Palms-State (United Detroit) (3,000; 55-75) — 'Canteen' (UA) (3d wk). Keeps on a good keel with $15,000 likely after last week's robust $23,000.

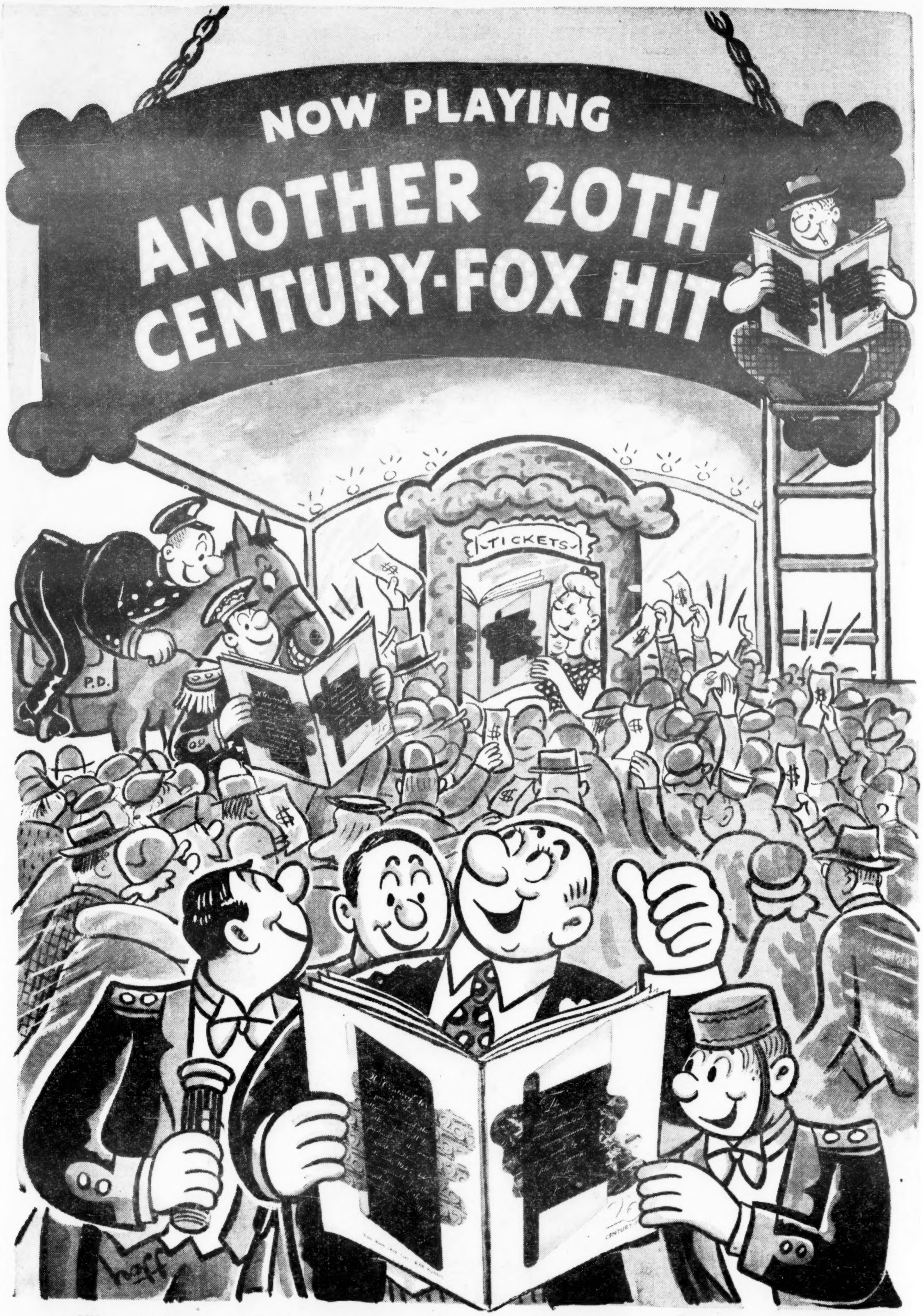
United Artists (United Detroit) (2,000; 55-75)—'Salute to Marines' (M-G) and 'Young Ideas' (M-G) (2d wk). Current anniversary of the Marines is helping here; bright $16,000 in prospect after last week's strong $22,000.

Wilson (1,900; $1.10-$1.65)—'Bell Tolls' (Par) (7th wk). Carrying on alone, jumping to $7,000, okay after dropping to $6,000 last week (6th).

'Curie,' 'Eyre' to M. H.

Deals with Metro for 'Madame Curie' and with 20th-Fox for 'Jane Eyre' have been closed with home-office sales departments of these companies by G. S. Eyssell, managing director of the Music Hall, N. Y.

Eyssell has set Dec. 16 as the tentative opening date for 'Curie,' while 'Eyre' will come in sometime after the first of the year. Metro is expecting to sell 'Curie' singly rather than include it in the company's next block.



"We might as well face it, men— there's never going to be an end to this!"

'O'Rourke' Boffo $28,000 in Frisco; Hope Forte 30G, 'Sahara' Hot 18G, 2d

San Francisco, Nov. 16.

Given impetus by holiday prices on Armistice Day, 'Sahara' broke all records at the Orpheum last week and looks strong $18,000 on second week. 'Princess O'Rourke' heads for smash $28,000 at the Paramount, while 'Let's Face It' is forte $30,000 at the huge Fox.

Estimates for This Week

Alcazar (F-WC) (1,149; 55-75)—'Holy Matrimony' (20th) and 'Battle for Russia' (20th) (second run). Good $6,000. Last week, 'Rosie O'Grady' (20th), average $5,200.

Fox (F-WC) (5,000; 55-75)—'Let's Face It' (Par) with 'Battle for Russia' (20th). Forte $30,000 on Bob Hope's comedy. Last week, 'Above Suspicion' (M-G) with 'Melody Parade' (Mono), so-so $21,000.

Golden Gate (RKO) (2,850; 55-75)—'Lady Takes Chance' (RKO) plus Louis Prima orch, others, on stage (2d wk). Hot $28,000. Last week, smash $33,000.

Orpheum (Blumenfeld) (2,400; 60-75)—'Sahara' (Col) (2d wk). Strong at $18,000. Last week, all-time record here, great $27,200.

Paramount (F-WC) (2,470; 55-75)—'Princess O'Rourke' (WB). Sock $28,000. Last week, 'Holy Matrimony' (20th) and 'Man Music Mountain' (Rep), good $22,000.

St. Francis (F-WC) (1,475; 55-75)—'Bell Tolls' (Par) (11th wk). Fine $14,000. Last week, $17,000.

United Artists (Blumenfeld) (1,100; 60-75)—'Johnny Come Lately' (UA) (4th wk). Okay $9,500. Last week, trim $10,600.

Warfield (F-WC) (2,650; 55-75)—'Swing Maisie' (M-G) plus Ray E. Berle and Yankee Doodle Hilarities on stage. Stout $25,000. Last week, 'Tartu' (M-G) and stage show, 'Sweater Girl Follies,' nice $23,500.

'O'Rourke' Fast $17,000, Tops in Balto; 'Old Okla.' Big 8G, 'Sahara' 14G, 2d

Baltimore, Nov. 16.

Steady trade is spotting 'Princess O'Rourke,' at the Stanley, on the top rung. 'In Old Olkahoma,' at the Mayfair, is pushing that house into its best biz in months. 'Young Ideas' is not quite up to snuff at Loew's Century. Rest of town is holdover of strong product, which is holding up fairly well.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Young Ideas' (M-G). So-so at possible $13,000. Last week, 'Lassie Come Home' (M-G), nice $15,200.

Hippodrome (Rappaport) (2,240; 17-66)—'Sahara' (Col) (2d wk) plus new vaude. Continuing stout at $14,000 after strong $18,800 on getaway.

Keith's (Schanberger) (2,460; 17-55)—'Phantom Opera' (U) (2d wk). Holding sturdy at $12,000 after solid $14,900 on first time out. Run ends tomorrow (Wed.) with 'Top Man' (U) set to follow.

Mayfair (Hicks) (980; 25-50)—'In Old Oklahoma' (Rep). Strongly sold to land torrid $8,000, best this smallseater has had in months. Last week, 'City Stopped Hitler' (Par), better-than-average $5,800.

New (Mehcanic) (1,680; 17-55)—'Rosie O'Grady' (20th) (4th wk). Winding up nicely at $5,500 after steady previous sesh at $8,800.

Stanley (WB) (3,280; 20-60)—'Princess O'Rourke' (WB). Greeted by local crix praise and showing it at robust $17,000. Last week, second of 'Let's Face It' (Par), fine $12,600 after pleasing sesh at $17,200.

Valencia (Loew's-UA) (1,480; 17-55)—'Lassie Come Home' (M-G) (moveover). Bright $7,000. Last week, 'Tartu' (M-G), all right at $4,900, on moveover.

'Lassie' Leads B'klyn With Rousing $25,000

Brooklyn, Nov. 16.

'Lassie Come Home' is on top of heap this week at Loew's Metropolitan. 'Hit Ice' also is strong at Albee. 'This Is Army,' in third week at Strand, is doing hefty biz.

Estimates for This Week

Albee (RKO) (3,274; 35-75)—'Hit the Ice' (U) and 'Holmes Faces Death' (U). Nifty $20,000. Last week 'Behind Rising Sun' (RKO) and 'Gals, Inc.' (U) (2d wk), smash $32,500.

Fox (Fabian) (4,023; 35-75)—'Hostages' (Par) and 'Footlight Glamour' (Col) (2d wk). Good $14,000. Last week, nifty $18,000.

Metropolitan (Loew's) (3,618; 35-75)—'Lassie Come Home' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G). Bangup $25,000. Last week 'Man Down Under' (M-G) and 'Top Man' (U), solid $22,000.

Paramount (Fabian) (4,020; 35-75)—'Proudly We Hail' (Par) and 'Sleepy Lagoon' (Rep) (3d wk). Profitable $17,000. Last week strong $23,000.

Strand (WB) (2,952; 35-75)—'Army' (WB) (3d wk). Sturdy $17,000. Last week solid $20,000.

Key City Grosses

Estimated Total Gross
This Week $2,818,400
(Based on 24 cities, 189 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,292,900
(Based on 26 cities, 179 theatres)

'O'Rourke'-Vaude Lusty 26G, D. C.

Washington, Nov. 16.

Holiday prices on Armistice Day are keeping grosses here near normal in face of holiday slump which already has started. 'Princess O'Rourke' leads the procession with a thumping $26,000 at he Earle. 'Phantom of the Opera' has brought Keith's back into limelight being big on second sesh after smash opener. 'Lone Star' arrives Thursday with hiked scale.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Tartu' (M-G) plus vaude headed by Jean Parker. Good $23,000. Last week, 'Young Ideas' (M-G) with vaude, $22,500.

Columbia (Loew) (1,200; 30-66)—'Battle of Russia' (20th). Well sold here for nice $8,500. Last week, 'Paris After Dark' (20th), slick $9,000.

Earle (WB) (2,242; 30-90)—'Princess O'Rourke' (WB) plus vaude. Leads the downtown parade with lusty $26,000. Last week, 'Let's Face It' (Par) (2d wk), fine $16,500 in six days.

Keith's (RKO) (1,800; 30-55)—'Phantom Opera' (U) (2d wk). Excellent $13,500 after smash $17,500 opening week.

Metropolitan (WB) (1,800; 30-55)—'Sahara' (Col) (2d wk). Neat $6,000 in six days after first week of $7,400.

Palace (Loew) (2,242; 30-66)—'Rosie O'Grady' (20th) (2d wk). Okay $13,500 after first week at big $18,000.

'Marines' Loud $11,000, Omaha; 'Hostages' 10G

Omaha, Nov. 16.

'Salute to the Marines,' at Paramount, will top the town with business up slightly over last week. New cold wave may hit grosses late in the session. Orpheum is back temporarily to all-film with 'Hostages,' and faring well.

Estimates for This Week

Paramount (Tristates) (3,000; 11-55)—'Salute Marines' (M-G) and 'Battle Russia' (20th). Strong $11,000, with Armistice Day opening a help. Last week, 'Let's Face It' (Par) and 'Submarine Alert' (Par), fine $10,300 despite weekend storm.

Brandeis (Mort Singer) (1,500; 11-55)—'Spitfire' (RKO) and 'Sleepy Lagoon' (Rep). Okay $6,000. Last week, 'Lady Takes Chance' (RKO) and 'Great Life' (Col), modest $5,000.

Orpheum (Tristates) (3,000; 11-55)—'Hostages' (Par) and 'Aldrich Swings It' (Par). Good $10,000, not so bad for all film program. Last week (20-65), 'Paris After Dark' (20th) plus Dave Elman's Hobby Lobby on stage, fairly mild $13,000.

Omaha (Tristates) (11-50)—'Let's Face It' (Par) and 'Submarine Alert' (Par). Moved here from Paramount. Nice $8,500 for moveover. Last week, 'Canteen' (UA) (3d wk), steady $7,000.

Town (Goldberg) (1,400; 11-30)—'Man Music Mountain' (Rep) 'Thumbs Up' (Rep) 'After Midnight' (Col), triple split with 'Frontier Fury' (Col) 'Hangmen Die' (UA) and 'Deadly Game' (Mono), 'Where Trails End' (Mono) 'Second Chorus' (Par) together with special midnight show. Fair $14,000. Last week, 'Border Patrol' (UA) 'Appointment Berlin' (Col) 'West Side Kids' (Rep) split with 'Wagon Tracks West (Rep), 'Senoritas Chicago' (Col), 'Cowboy Manhattan' (U) and 'Man 2 Lives' (Mono), 'Arizona Bound' (Mono), storm pushed biz down to $1,100.

'O'Rourke' Huge 20G In Seattle; 'Old Okla.' Terrif 21½G, 2 Spots

Seattle, Nov. 16.

Reverse of last week, plenty of new fare is pushing business to sock totals all around. 'Sahara' is roaring along even on fourth session at the Liberty. 'Princess O'Rourke' may land a new house record with terrific $20,000 at the Orpheum. 'In Old Oklahoma,' day-dating the Paramount and Music Hall, is smash $21,500 total for two houses. 'Best Foot Forward' is stout at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-75)—'Face It' (Par). (4th wk). Extended run from Fifth Ave. Grand $5,800. Last week, 'Johnny Come Lately' (UA) and 'Good Fellows' (Par) (2d wk), sound $5,900.

Fifth Avenue (H-E) (2,349; 40-75)—'Best Foot Forward' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G). Excellent $12,500. Last week, 'Face It' (Par) (2d wk), hot $10,600.

Liberty (J & vH) (1,650; 40-65)—'Sahara' (Col) (4th wk). Big $8,000. Last week, continued sensationally on third session at $9,800.

Music Box (H-E) (850; 40-75)—'Swing Maisie' (M-G) and 'Iraq' (WB) (2d wk). From Paramount theatre. Strong $5,700. Last week, 'Rosie O'Grady' (20th), ended five weeks at great $5,900.

Music Hall (H-E) (2,200; 40-75)—'Old Oklahoma' (Rep) and 'Hi, Sailor' (U). Solid campaign, helping to sensational $9,000 in six days. Last week, 'City Stopped Hitler' (Par) and 'Campus Rhythm' (Mono), n.g. $5,100.

Orpheum (H-E) (2,600; 40-75)—'Princess O'Rourke' (WB). Terrific $20,000, and may set new house record. Last week, 'Phantom Opera' (U) and 'Always Bridesmaid' (U), added for second week, great $10,800.

Palomar (Sterling) (1,350; 30-75)—'13th Guest' (Mono) and 'Girl Monterey' (PRC) plus vaude. Good $9,300. Last week, $8,900 for 'Submarine Base' (PRC) plus vaude.

Paramount (H-E) (3,039; 40-75)—'Old Oklahoma' (Rep) and 'Hi Ya, Sailor' (U). Smash $12,500. Last week, 'Swing Maisie' (M-G) and 'Iraq' (WB), $12,700.

Roosevelt (Sterling) (850; 40-75)—'Phantom Opera' (U). Great $6,200 on moveover. Last week, 'Lucky Stars' (WB) (4th wk), okay $4,900.

Winter Garden (Sterling) (800; 15-30)—'Du Barry Was Lady' (M-G) and 'Appointment Berlin' (Col) (3d run). Big $4,500. Last week, 'Lily Mars' (M-G) and 'Constant Nymph' (WB) (3d run), $4,200.

'Guadalcanal' Bangup $62,000 in 4 Spots, L. A. Sensation, 'Lady Chance' Terriff $40,500, H.O. in 2, 'Russia' 29G

Los Angeles, Nov. 16.

'Guadalcanal Diary' is the sensation here this week, heading for smash $62,000 total for four spots State, Chinese, Carthay and Uptown, rated biggest take in months. State had heaviest opening day in nearly 15 years. 'Lady Takes Chance,' at Pantages and Hillstreet, is setting a terrif pace in second week with huge $40,500 for two spots. Princess O'Rourke' is doing so profitably in third week at three Warner houses that it holds a fourth.

'Battle of Russia' paired with 'Paris After Dark' looks profitable with $29,000 at Egyptian, Ritz and Los Angeles. 'Let's Face It' looks okay $19,500 in five days of fourth week at two Paramount houses. Armistice Day helped usual heavy weekend play this year, especially in downtown L. A. situations.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 43-90)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th). Giant $8,000. Last week, 'Best Foot Forward' (M-G) and 'Tartu' (M-G), okay $6,000.

Chinese (Grauman-WC) 2,034; 45-90)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th). Hot number with smash $18,000 after advanced-scale preem that brought $6,000 for war charities. Last week, 'Best Foot Forward' (M-G) and 'Tartu' (M-G), fair $10,000 in six days.

Downtown (WB) (1,800; 45-90)—'Princess O'Rourke' (WB) (3d wk). Great $15,000, and stays a fourth week. Second week, excellent $18,000.

Egyptian (F-WC) (1,535; 45-90)—'Battle of Russia' (20th) and 'Paris After Dark' (20th). Good $7,500. Last week, 'Johnny Come Lately' (UA) and 'Never Dull Moment' (U), (2d wk), okay $6,400.

Four Star (UA-FWC) (900; 85-$1.10)—'Bell Tolls' (Par) (4th wk). Good $6,000 with announcement of last two weeks of run. Third week, $6,100.

Hawaii (G&S) (1,100; 40-75)—'City Stopped Hitler' (Par) and 'Campus Rhythm' (Mono) (4th wk). Light $2,500, with third stanza $2,800.

Hollywood (WB) (2,755; 45-90)—'Princess O'Rourke' (WB) (3d wk). Still big at $13,500 after great $16,000 second week.

Los Angeles (D'town-WC) (2,200; 45-90)—'Battle Russia' (20th) and Paris After Dark' (20th). Okay $14,500. Last week, 'Johnny Come Lately' (UA) and 'Never Dull Moment' (U) (2d wk), nice $13,000.

Orpheum (D'town) (2,200; 40-75)—'Walked With Zombie' (RKO) and 'Leopard Man' (RKO) plus stage show. Good profit at $18,000. Last week, 'Nearly Eighteen' (Mono) and D'Artega girl orch on stage, mild $16,000.

Pantages (Pan) (2,812; 45-90)—'Lady Takes Chance' (RKO) (2d wk) and 'Doughboys Ireland' (Col). Strong $19,000. Last week, with 'Holmes Faces Death' (U), terrific $25,500.

Paramount (F&M) (3,389; 45-90)—'Let's Face It' (Par) (4th wk) and 'Alaska Highway' (Par). Supporting feature brought in for fourth sesh, stout $12,500 in five days. Third week of 'Face It' solo, fine $15,000.

Paramount Hollywood (F&M) (1,451; 45-90)—'Face It' (Par) (4th wk) and 'Alaska Highway' (Par). Okay $7,000 in five days after 'Face It' went solo, last week for trim $8,000.

RKO Hillstreet (RKO) (2,890; 45-90)—'Lady Takes Chance' (RKO) (2d wk) and 'Doughboys Ireland' (Col). Fine $21,500. Last week, with 'Holmes Faces Death' (U), rousing $27,000.

Ritz (FWC) (1,372); 45-90)—'Battle Russia' (20th) and 'Paris After Dark' (20th). Aiming for good $7,000. Last week, 'Johnny Come Lately' (UA) and 'Never Dull Moment' (U) (2d wk), nice $5,000 in six days.

State (Loew's-WC) (2,204; 45-90)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th). Biggest opening day in years and heading for smash $26,000. Last week, 'Best Foot Forward' (M-G) and 'Tartu' (M-G), average $18,000.

United Artists (UA-FWC) (2,100; 45-90)—'Best Foot Forward' (M-G) and 'Tartu' (M-G), Profitable $7,000. Last week, 'Above Suspicion' (M-G) and 'Swing Maisie' (M-G), $6,700.

Uptown (F-WC) (1,715; 45-90)—'Guadalcanal Diary' (20th) and 'Dancing Masters' (20th). Great $10,000. Last week, 'Best Foot Forward' (M-G) and Tartu' (M-G), fine $5,700.

Wilshire (F-WC) (2,296; 45-90)—'Best Foot Forward' (M-G) and 'Tartu' (M-G). Average $6,000. Last week, 'Above Suspicion' (M-G) and 'Swing Maisie' (M-G), strong $7,500.

Wiltern (WB) (2,500; 45-90)—'Princess O'Rourke' (WB) (3d wk). Still sturdy at $9,500. Second week, strong $11,000.

Broadway Grosses

Estimated Total Gross
This Week $604,500
(Based on 14 theatres)
Total Gross Same Week
Last Year $429,900
(Based on 13 theatres)

Indpls. Off But 'Tartu' OK 11G

Indianapolis, Nov. 16.

Biz is mild this week, with many houses falling back on lightweight attractions. Best showings are being made by 'Adventures of Tartu,' pulling better than expected at Loew's and by 'Iron Major' at the Indiana.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Holy Matrimony' (20th) and 'Paris After Dark' (20th). Plenty of kudos for 'Matrimony' from crix, but only thin $8,500 likely. Last week 'In Old Oklahoma' (Rep) and 'Sleepy Lagoon' (Rep), dandy $11,500.

Indiana (Katz-Dolle) (3,300; 30-50)—'Iron Major' (RKO) and 'Here Comes Elmer' (Rep). Tepid $11,000. Last week 'Wintertime' (20th) and Someone to Remember' (Rep), solid $13,600.

Keith's (Indie) (1,200; 30-55)—'Little Miss Molly' (PRC) and Blackstone's magic show on stage. Magic is mainly responsible for big $10,000 on house first full-week run. Last week 'Terror House' (PRC) and vaude, mild $4,200 in four days.

Loew's (Loew's) (2,450; 30-50)—'Tartu' (M-G) and 'Dr. Gillespie's Criminal Case' (M-G). Not bad at $11,000. Last week 'First Comes Courage' (Col) and 'Kingdom for Cook' (Col), sad $8,900.

Lyric (Katz-Dolle) (1,600; 30-50)—'Wintertime' (20th) and 'Someone to Remember' (Rep). Okay $5,000 on moveover. Last week 'Lady Takes Chance' (RKO) and 'Hoosier Holiday' (Rep), also moveover, fine $5,900.

NATIONAL BOXOFFICE SURVEY

While sagging tendencies continue in several cities, batch of strong new product is helping bolster the general boxoffice picture. List of newcomers is topped by 'Guadalcanal Diary' (20th). It also includes 'North Star' (RKO), 'Northern Pursuit' (WB), Errol Flynn's latest starrer; 'In Old Oklahoma' (Rep), and 'Battle of Russia' (20th). 'North Star,' brought into two N. Y. houses simultaneously last week, continues strong $42,000 at Palace on continuous run and stout $15,000 in $2.20, twice-a-day run at Victoria for second sessions.

'Guadalcanal' looks a wham $40,000 in Detroit and smash $37,500 in Philly and sockeroo $62,000 in four L. A. spots (best in months), to pace all three cities. Marine opus is strong $15,000 in Providence and big $11,000 in Cincinnati. 'Pursuit' looms bangup $17,000 in Buffalo, sole spot opened.

'In Old Oklahoma,' sensational $21,500 in two Seattle theatres, is torrid in Baltimore smallseater, strong $16,500 in Chicago on second sesh, okay $5,500 for second Pittsburgh week and trim on Louisville moveover. 'Russia,' which is doing okay $29,000 in three L. A. houses, is good enough $15,000 in N. Y., trim $10,000 in K. C. and nice $8,500 in Washington.

Entries in the b.o. derby, which continue hot, include 'Let's Face It' (Par), 'Sahara' (Col), 'Lady Takes a Chance' (RKO), 'Rosie O'Grady' (20th), 'Fallen Sparrow' (RKO), 'Phantom of Opera' (U), 'Claudia' (20th), 'Iron Major' (RKO), 'Princess O'Rourke' (WB) and 'Thank Lucky Stars' (WB).

'O'Rourke,' a real coin-getter this session, is pacing Pittsburgh, Wash., Baltimore and possible terrific $20,000 in Seattle would set new record. It's sock $28,000 in San Francisco, big $18,500 in two Denver houses, fine $43,000 in second N. Y. week, big $16,500 in fifth Philly stanza and strong $38,000 in third L. A. week (3 spots). In same category is 'Face It,' although in more holdovers. Bob Hope comedy is forte $30,000 in Frisco, great $18,000 in Cincy, oke on fourth L. A. sesh, fine on K. C. second and Denver third weeks, and solid on Detroit, Pitt, Omaha and Boston moveovers. 'Lady Chance' looks in about the same groove, being hot $28,000 in Frisco with band (second week), leader in Newark, great $16,500 in Denver, terrific $40,500 in L. A. second week (2 spots) and strong in Seattle and Cincinnati m.o.

'Phantom' looks sturdy $18,000 in Providence, strong on second Wash. and Baltimore weeks and great on Seattle moveover, 'Sahara,' which is landing a smash $78,000 in N. Y., is giant $20,000 in Buffalo, solid $14,000 in Pitt and bangup on second sessions in Frisco, Balto. and Boston. 'Rosie' is wham $20,000 or better in Buffalo, hit great $82,000 in fourth N. Y. week, and is big on holdovers in Chi., Wash. and Balto. (4th week). 'Sparrow' looks strong $25,000 in Chi., good in Minneapolis and bright in Buff.

'Iron Major,' with terrific $30,000, is tops in Cincy with band, for best biz in years. It's stout $11,000 to lead Louisville but listed tepid $11,000 in Indianapolis. 'Thank Stars,' smash $25,000 in Cleve., looms solid $28,000 in Boston and fine in Det. and Louisville. 'Claudia,' Montreal topper at $12,000, is nifty $24,000 in Chi. and huge $110,000 in second sesh at giant N. Y. Music Hall.

'Lassie Come Home' (M-G), while pacing Brooklyn at great $25,000, is rated only fair $16,000 in Philly. 'Tartu' (M-G) looms grand $17,000 in Prov., good $23,000 in Wash. with vaude, okay $11,000 in Indianapolis and trim $9,000 in Louisville. 'Paris After Dark' (20th), is great $11,000 in K. C. with stage bill, 'I Dood It' (M-G), at terrif $85,000 in N. Y., aided by Paramount stage bill, is sour on Philly second sesh but wow $18,000 in K. C.

From keys: 'Wintertime' (20th), stout $28,000, Cleve., with band ;'Hostages' (Par), snappy $9,500, Prov.; 'Holy Matrimony' (20th), thin $8,500, Indianapolis; 'Thousands Cheer' (M-G), winding up N. Y. run in 10th week, got neat $20,000 in ninth sesh; 'Old Acquaintance' (WB), fine $31,500 in second N. Y. week; 'Hit Ice' (U), nifty $20,000, Brooklyn; 'Salute Marines' (M-G), loud $11,000, Omaha leader; 'Son of Dracula' (U), lush $10,000 in N. Y. after whopper first week; 'Young Ideas' (M-G), sad $10,000, Cleve.; so-so $13,000, Balto.

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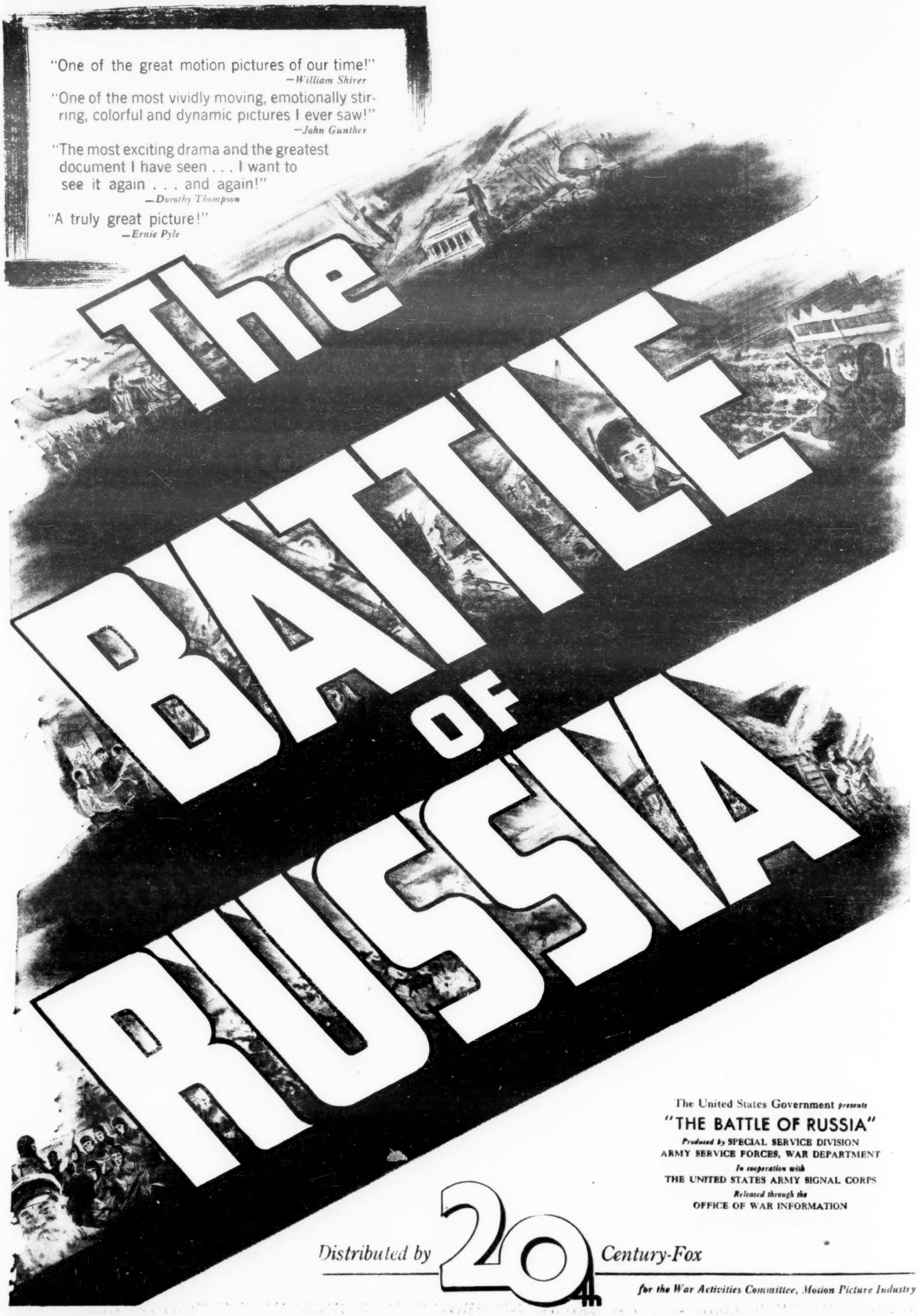

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New Pix Up Mpls.; 'Rhine' $11,000, 'Sparrow' $9,000, 'Wintertime' $13,000

Minneapolis, Nov. 16.

A trio of strong newcomers is pepping generally declining grosses. 'Watch on Rhine,' 'Wintertime' and 'Fallen Sparrow' are the boxoffice tonics.

Unfavorable weather has been a boxoffice deterrent the past 10 days.

Estimates for This Week

Aster (Par Singer) (900; 20-30)—'Nearly 18' (Mono) and 'Submarine Base' (PRC), dual first-runs, in for five days and heading for good $2,200. 'Souls at Sea' (Par) (reissue) and 'Danger—Women at Work' (PRC), first run, duals, open Thursday (18). Last week, 'Saint Meets Tiger' (Rep) and 'Campus Rhythm' (Mono) split with 'Hoosier Holiday' (Rep) and 'Ghost and Guest' (PRC), all dual first-runs, okay $2,700 in eight days).

Century (P-S) (1,600; 40-65)—'Fallen Sparrow' (RKO). Heavily advertised picture catching on nicely. Cast names help. Looks like good $9,000. Last week, 'Heaven Can Wait' (20th) (2d wk), pretty good $6,500 in eight days, making satisfactory $19,000 in run of fortnight and one day.

Gopher (P-S) (1,000; 35)—'Oklahoma Kid' (WB) (reissue). Arousing some interest. Cagney-Bogart combination looks like very boffo $5,500. Last week, 'Dancing Masters' (20th) and 'City That Stopped Hitler' (Par), dual first-runs, good $4,000.

Lyric (P-S) (1,091; 40-55)—'This Is Army' (WB) (5th wk). Announced as last week because of clearance requirements, but undoubtedly could continue indefinitely judging by continued hefty biz. The 1943 boxoffice champ here. Sizzling $6,500 anticipated on top of great $7,000 last week. Will mean close to $64,000 for run, stupendous.

Orpheum (P-S) (2,800; 40-55)—'Wintertime' (20th). Sonja Henie vehicle very good $13,000. Last week, 'Sky's Limit' (RKO), healthy $9,200.

State (P-S) (2,300; 40-55)—'Watch on Rhine' (WB). Heaps of critics' praise and Bette Davis' drawing power bringing in the customers. En route to okay $11,000. Last week, 'Best Foot Forward' (M-G), mild $10,500.

Uptown (Par) (1,100; 30-40)—'Constant Nymph' (WB). First neighborhood showing. Stretching toward good $4,000. Last week, 'Canteen' (UA), big $4,600.

World (Par-Steffes) (350; 40-75)—'Sky's Limit' (RKO) (2d wk). Moved here after good week at Orpheum. Should hit good $3,000. Last week, 'Hit Ice' (U) (2d wk), nice $2,800 on top of big $9,700 first week at Orpheum.

'LADY CHANCE,' GREAT $16,500, TOPS DENVER

Denver, Nov. 16.

Business is setting a fast gait this week. 'Lady Takes Chance,' heading dual at Orpheum, is pacemaker, with best take for single house 'Princess O'Rourke' with 'Find the Blackmailer' has the biggest total, day-dating the Denver and Esquire. 'Let's Face It' stays a fourth week at Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Johnny Come Lately' (UA) and 'Holmes Faces Death' (U), after a week at each Denver, Esquire. Nice $6,000. Last week, 'Rosie O'Grady' (20th) and 'Chance of Lifetime' (Col), from Denver and Esquire, big $8,000.

Broadway (Fox) (1,040; 30-65)—'Salute Marines' (M-G) and 'Shantytown' (Rep), moved from Orpheum. Good $4,000. Last week, 'Fallen Sparrow' (RKO) and 'Adventures Rookie' (RKO), from Orpheum, nice $4,500.

Denham (Cockrill) (1,750; 30-65)—'Let's Face It' (Par) (3d wk) and 'Good Fellows' (Par). Fine $9,500, and stays for fourth session. Last week, 'Face It' solo, big $15,500.

Denver (Fox) (2,525; 30-65)—'Princess O'Rourke' (WB) and 'Find Blackmailer' (WB), day-date with Esquire. Grand $14,500. Last week, 'Johnny Come Lately' (UA) and 'Holmes Faces Death' (U), also at Esquire, big $15,500.

Esquire (Fox) (742; 30-65)—'Princess O'Rourke' (WB) and 'Find Blackmailer' (WB), also at Denver. Solid $4,000. Last week, 'Johnny Come Lately' (UA) and 'Holmes Faces Death' (U), also at Denver, nice $4,500.

Orpheum (RKO) (2,600; 30-65)—'Lady Takes Chance' (RKO) and 'Falcon and Coed' (RKO). Great $16,500. Last week, 'Salute Marines' (M-G) and 'Shantytown' (Rep), big $15,500.

Paramount (Fox) (2,200; 30-50)—'Dangerous Blondes' (Col) and 'Kansan' (UA). Nice $9,000. Last week, 'Victory Through Air Power' (UA) and 'Kingdom For Cook' (Col), $10,000.

Rialto (Fox) (878; 30-65)—'Rosie O'Grady' (20th) and 'Chance Lifetime' (Col), after week at Denver, Esquire, Aladdin. Big $4,500. Last week, 'Sahara' (Col) and 'Lucky Fellow' (U), via Denver, Esquire, Aladdin, $4,000.

'Claudia' Tops Mont'l, Fat $12,000; 'Maisie' 7G

Montreal, Nov. 16.

'Claudia' currently is pacing the pictures on Main street. Others, including repeats, are good but not smash.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Claudia' (20th). Sock $12,000. Last week, snappy $9,000 on repeat of 'Corvette K-225.'

Capitol (CT) (2,700; 30-62)—'Bombardier' (RKO) and 'Saludos Amigos' (RKO). Pacing stout $7,500. Last week, 'Stormy Weather' (20th) and 'Passport Suez' (Col) (2d wk), nice $8,500.

Loew's (CT) (2,800; 35-67)—'Best Foot Forward' (M-G) (2d wk). Sighting fair $7,000 after stout $14,000 first sesh.

Princess (CT) (2,300; 30-52)—'Swing Maisie' (M-G) and 'Adventure in Iraq' (WB). Heading for fine $7,000. Last week, Squadron Leader' (RKO) and '7th Victim' (RKO), $6,000.

Strand (United Amusements) (750; 35-45)—'Port Missing Girls' (Mono) and 'Here Comes Kelly' (Mono). Neat $3,000 in sight. Last week, 'Silver Spurs' (U) and 'Sleepy Lagoon' (U), $3,200.

Orpheum (Ind) (1,100; 30-60)—'Victory Through Air Power' (UA) (2d wk). Oke $2,500, following good $3,000 first week.

St. Denis (France-Film) (2,500; 30-40)—'Entente Cordiale' and 'La Perle.' Pointing very good six-day gross of $5,500. Last week, same period, 'Les Rosaires' and 'Le Tatoue,' $4,500.

'Diary' Strong $15,000, Prov.; 'Phantom' Bright 18G, 'Tartu' Solid 17G

Providence, Nov. 16.

All new bills here currently with all getting nice play. On top, with capacity biz, are Majectic's 'Guadalcanal Diary,' and RKO Albee's 'Phantom of the Opera.' 'Tartu' at Loew's State, also is hot.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Phantom Opera' (U). Hitting nifty $18,000. Last week, 'Iron Major' (RKO) and 'Spitfire's Blessed Event' (RKO) (2d wk), good $10,500.

Carlton (Fay-Loew) (1,400; 30-50)—'Princess O'Rourke' (WB) and 'Murder Waterfront' (WB) (3d downtown wk). Nice $4,000. Last week, 'Thank Lucky Stars' (WB) (3d wk), good $3,500.

Fay's (Fay) (2,000; 30-50)—'Dancing Masters' (20th) plus vaude on stage. Sturdy $7,000. Last week, 'Isle Forgotten Sins' (PRC), plus vaude, good $5,500.

Majestic (Fay) (2,200; 30-50)—'Guadalcanal Diary' (20th), and 'Hi Ya Sailor' (U). Playing to capacity, only length of show cutting down take; strong $15,000. Last week 'Princess O'Rourke' (WB) and 'Murder Waterfront' (WB) (2d wk), nice $13,500.

Metropolitan (Snyder) (3,200; 36-59)—'Coastal Command' (RKO) plus Tony Pastor orch. Four-day Armistice Day holiday weekend helped this one to hefty $10,500. Last week, 'Saint Meets Tiger' (Rep) and Johnny Long orch on stage, nifty $9,500 in three-day stand.

State (Loew) (3,200; 30-50)—'Tartu' (M-G) and Woman At Work' (PRC). Grand $17,000. Last week, 'Sahara' (Col) (2d wk), fairly good $10,000.

Strand (Silverman) (2,000; 30-50)—'Hostages' (Par) and 'Good Fellows' (Par) (2d wk). First week's stout pace being carried into holdover sesh which started Monday (15). First week, snappy $9,500.

'Major' Paces L'ville With Strong $11,000

Louisville, Nov. 16.

Grosses continue on the beam in downtown houses. Topper among the first runs is 'Iron Major' at the Rialto, with 'Tartu' at Loew's State running well, too. Straight vaude bill at the National is carrying on healthily. 'Submarine Base,' screen feature, is not much help. 'Lucky Stars' at the Mary Anderson is big.

Downtown houses had plenty of competish last week from 'Skating Vanities' at the Jefferson County Armory, and roller skating show is carrying over this week.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Old Oklahoma' (Rep) and 'Scream in Dark' (Rep). Maintaining good pace on moveover from Rialto. Patrons seem to go for the westerns lately, and this one is on the beam, likely $3,800. Last week, 'Wintertime' (20th) and 'Good Fellows' (Par), solid $4,500, on moveover.

Kentucky (Switow) (1,200; 15-25)—'Watch on Rhine' (WB) and 'Sky's the Limit' (RKO). No slowing up here, as this combo is moving at healthy clip to register sturdy $1,800. Last week returned same figure on 'Heaven Can Wait' (20th) and 'Background to Danger' (WB).

Loew's State (Loew's) (3,300; 30-50)—'Tartu' (M-G) and 'Gillespie's Criminal Case' (M-G). This English import does not pack quite the wallop at the wicket that recent bookings have shown, but will still do trim $9,000. Last week, 'First Comes Courage' (M-G) and 'My Kingdom for Cook' (Col), fair $8,000.

Mary Anderson (Libson) (1,000; 30-50)—'Thank Lucky Stars' (WB). Carrying on alone following bowout of 'This Is Army' after six-week run. Critics didn't go overboard in praise, but wicket is humming, and gross bumper $7,000, and h.o. in offing. Last week, 'Army' (6th wk), off to nice $4,000.

National (Indie) (2,400; 40-65)—'Submarine Base' (PRC) and vaude. Live talent policy is pretty well established, and current straight vaude is bringing patrons in. Current week looks to solid $14,500. Last week, 'Shantytown' (Mono) and Sunny Dunham's orch on stage, healthy $16,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'Iron Major' (RKO) and 'Falcon and Co-Eds' (RKO). Getting first call among film houses, stout $11,000. Last week, 'In Old Oklahoma' (Rep) and 'Scream in Dark' (Rep), strong $12,000 and moveover.

Strand (Fourth Avenue) (1,200; 30-50)—'Hostages' (Par) and 'Tornado' (Par). Average $3,500. Last week, 'City Stopped Hitler' (Par) and 'Here Comes Elmer' (Rep), oke $4,000.

H'wood Rallied

Continued from page 1

asking more and more entertainers for overseas duty.

Benny, in his appeal for volunteers, pointed out that his recent tour of England, North Africa and the Near East was a positive pleasure, not only for himself but for the response it caused among audiences ranging from 500 to 5,000 soldiers. Officers everywhere overseas, he explained, asked for more American entertainment. Speaking of the efficiency of military transport, he said:

'I had breakfast of walrus meat in Iceland on the way home, and that night I was eating borsht at Lindy's in New York.'

Bob Hope urged every entertainer to make the overseas tour, not only as a patriotic act but as the best answer to the critics of Hollywood. Explaining how easy it was, he concluded:

'The USO Overseas tour is simply Loew's circuit with fox holes.'

Adolphe Menjou declared there was no excuse for evading the trip for lack of material, because all players will be provided with scripts as well as advice and counsel by those who have made the overseas trek. Frances Langford advised the girls that they merely had to walk on the stage to get a hand from the boys who are homesick for the sight of an American girl.

Meanwhile film producers have promised to arrange their shooting schedules so that any players volunteering for overseas entertainment would be allowed leaves of absence for eight or more weeks.

'Major'-Gray Terrif $30,000, Cincy; 'Canal' 11G, 'Face It' 18G, Both Wow

Cincinnati, Nov. 16.

Variety's comeback after a season's layoff, spotted now in the big Albee, is giving the town its biggest coin in years. Glen Gray's band and acts plus 'Iron Major,' teeoff combo, will get smash $30,000 or near. Hefty trade on 'Let's Face It' at the Palace, and 'Guadalcanal Diary' at the Grand, are boosting the overall total currently.

Ribbon-cutting by Cincy's Mayor Jim Stewart and the presence of Sol A. Schwartz, western zone manager for RKO Theatres, for the vaudfilm revival, were photo subjects for the dailies.

Estimates for This Week

Albee (RKO) (3,300; 44-85)—'Iron Major' (RKO) and, on stage, Glen Gray orch, Rufe Davis, others. Vaudfilm revival in Cincy after a season's layoff and in this house, for which it was designed, following nearly a decade of straight pix, welcomed by a sock $30,000. That's coin this city hasn't seen for years. Upped scale, highest yet for presentations here, helping new lofty b.o. Former pix-flesh prices, when Shubert used this policy, was 33-60c. Last week 'Rosie O'Grady' (20th) (33-65c), wham $21,000.

Capitol (RKO) (2,000; 33-65)—'Rosie O'Grady' (20th). Moveover is dandy $6,000. Last week 'Flesh Fantasy' (U) (2d run), $4,500.

Family (RKO) (1,000; 22-33)—'Seventh Victim' (RKO) and 'Chance of Lifetime' (Col), split with 'Manpower' (WB) and 'Bullets Saddles' (Mono). Average $2,100. Same last week on 'Stanley and Livingstone' (20th) (reissue) and 'Larceny With Music' (U), divided with 'Mystery Broadcast' (Rep) and 'Banjo on Knee' (20th) (reissue).

Grand (RKO) (1,430; 33-65)—'Guadalcanal Diary' (20th). Big $11,000 and holds. Last week 'Crime School' (WB) and 'Girls on Probation' (WB) (reissues), excellent $7,000.

Keith's (Libson) (1,500; 33-65)—'Dancing Masters' (20th) and 'Falcon and Co-eds' (RKO). Sad $4,000. Last week 'Dood It' (M-G) (2d run), swell $6,000.

Lyric (RKO) (1,400; 33-55)—'Crime School' (WB) and 'Girls on Probation' (WB) (reissues). Moveover, fair $4,000. Last week 'Johnny Come Lately' (UA), (3d run), $3,500.

Palace (RKO) (2,600; 33-65)—'Let's Face It' (Par). Great $18,000. Ditto last week for 'Lady Takes Chance' (RKO).

Shubert (RKO) (2,100; 33-65)—'Lady Takes Chance' (RKO). Moveover is strong $6,000. Last week 'Hostages' (Par), gloomy $3,500.

'Lady Chance,' Torrid $24,000, Newark Topper

Newark, Nov. 16.

Biz generally above normal this week, with holiday prices Friday furnishing the extra lift. 'Lady Takes a Chance' is strong at Proctor's and 'This Is the Army,' in second canto at the Branford, is a b.o. wildfire. P.a. of Ann Corio at the Adams is lifting 'Stand By All Networks' to a substantial total.

Estimates for This Week

Adams (Adams-Par) (1,950; 35-99)—'Stand By Networks' (Col) plus Ann Corio, Herb Miller orch, others, on stage. Hefty $19,000. Last week, 'Tornado' (Par) and stage show featuring Hal McIntyre orch, favorable $17,000.

Branford (WB) (2,800; 30-90)—'Army' (WB) (2d wk). Reaching for excellent $22,000, best holdover biz house has enjoyed in years. May hold for third. Last week, terrific $60,600, including $36,000 harvested at special preem on eve of opening.

Capitol (WB) (1,178; 20-55)—'Salute Marines' (M-G) and 'Young Ideas' (M-G). Fairish $3,100. Last week, 'Tartu' (M-G) and 'Swing Maisie' (M-G), slow $2,800.

Paramount (Adams-Par) (2,000; 35-85)—'Proudly We Hail' (Par) (4th wk). Beginning to taper off in final sesh, with okay $13,000 in sight. Last week, trim $15,000.

Proctor's (RKO) (3,400; 35-$1.10)—'Lady Takes Chance' (RKO) and 'Footlight Glamour' (RKO). Spurting to powerful $24,000. Last week, 'Wintertime' (20th) and '7th Victim' (RKO) loud $22,000.

State (Loew's) (2,600; 30-85)—'Kingdom for a Cook' (Col) and 'Dr. Gillespie's Criminal Case' (M-G). So-so $14,500. Last week, 'Man Down Under' (M-G) and 'Dangerous Blonde' (Col), ditto.

Test Case Decision On Ops' 'Successive Clause'

Never before placed to a test, the so-called 'successive clause' in the contracts of Local 306, Moving Picture Machine Operators of N. Y., has been given plenty of teeth, in union opinion, as result of a decision handed down by the Appellate Division of the N. Y. supreme court.

This clause is one which states that if a circuit or an exhibitor acquires an additional theatre or theatres, a deal must be negotiated to cover the additional houses. Over the years, Local 306 has had a lot of trouble under this clause, not only in negotiations for added acquisitions but as result of special corporations that have been set up when new theatres have been taken over or built.

The decision which clarifies 306's position and strengthens the 'successive clause' grows out of a suit brought against the Uptown theatre N. Y., formerly RKO, but now operated by the Interboro circuit. When latter took over, wage scales for operators were cut but arbitration of the matter was refused. Under the Appellate Court decision Interboro will not be forced to submit to arbitration.

CIAA, OWI

Continued from page 1

Overseas Branch of the OWI, is being considered for appointment as an assistant Secretary of State.

While, according to some sources, the Rockefeller appointment has fallen through, it is understood from authoritative quarters that Rockefeller's reluctance to assume a diplomatic post may be overcome and that the State Department still considers diplomatic status for the CIAA necessary.

Official view anent both the Overseas Branch of the OWI and the CIAA, from accounts, is that in view of the importance of the work to be done, these two organizations have outgrown the status of emergency agencies. Felt that the molding of both Latin-American and European-Asiatic relations should be undertaken under the aegis of State Department protocol. Such a move would, at the same time, likely result in a modification of such blistering attacks as have been levelled at them in the past.

In some quarters belief is that Judge Samuel Rosenman has already been considering the drawing up of an executive order which would place the Overseas Branch of the OWI and the CIAA in the State Department. Such a move could also emanate through the legislative branch of the Administration, and it is reported that new legislation to this effect is already under way.

Transfer of the CIAA to the State Department would, it is believed, affect the status of existing contracts for films being made for the agency. Estimates of the amount of coin involved in existing deals vary from $100,000 to $300,000. Annual expenditures for the film production phase of CIAA operations, which would be contracted by the State Department in the future if the changeover in status is effected, of course involve much higher amounts.

'Guadalcanal' Sock $37,300 in Philly; 'Lassie' Fair 16G, 'Paris' OK at 11G

Philadelphia, Nov. 16.

Biggest news along the Film Rialto is 'Guadalcanal Diary,' which had its world preem here Wednesday (10) with lots of brasshats and fanfare to spark the Leatherneck opus to smash week at the Fox.

Runnerup in the b.o. derby is the holdover of 'For Whom the Bell Tolls.' Other new films opening this week are 'Lassie Come Home' and 'Paris After Dark,' neither being big.

Estimates for This Week

Aldine (WB) (1,303; 75-$1.10)—'Bell Tolls' (Par) (2d wk). Holding pace after auspicious beginning at hefty $23,000. Initialer brought sensational $29,000 on tilted scale.

Arcadia (Sablosky) (600; 35-75)—'Salute Marines' (M-G). Fairish $4,200. Last week 'Yankee Doodle' (WB), sad $2,600 on repeat run of five days.

Boyd (WB) (2,500; 35-75)—'Lassie Come Home' (M-G). Fair $16,000. Last week trim $16,200 for holdover of 'Flesh and Fantasy' (U).

Earle (WB) (2,768; 35-85)—'Dangerous Blondes' (Col) plus Johnny Warrington orch, Willie Howard, others, on stage. Satisfactory $17,500. Last week 'Hi Diddle' (UA) plus Jan Garber orch, mild $15,900.

Fox (WB) (2,245; 35-75)—Guadalcanal Diary' (20th). World preem exploitation hypoing this to smash $32,000 plus $5,300 on special showing at Earle. In addition, 'Diary' landed solid $10,000 at special $5 premiere for benefit of Emergency Aid War Fund. Last week 'Man Down Under' (M-G), sad $13,200.

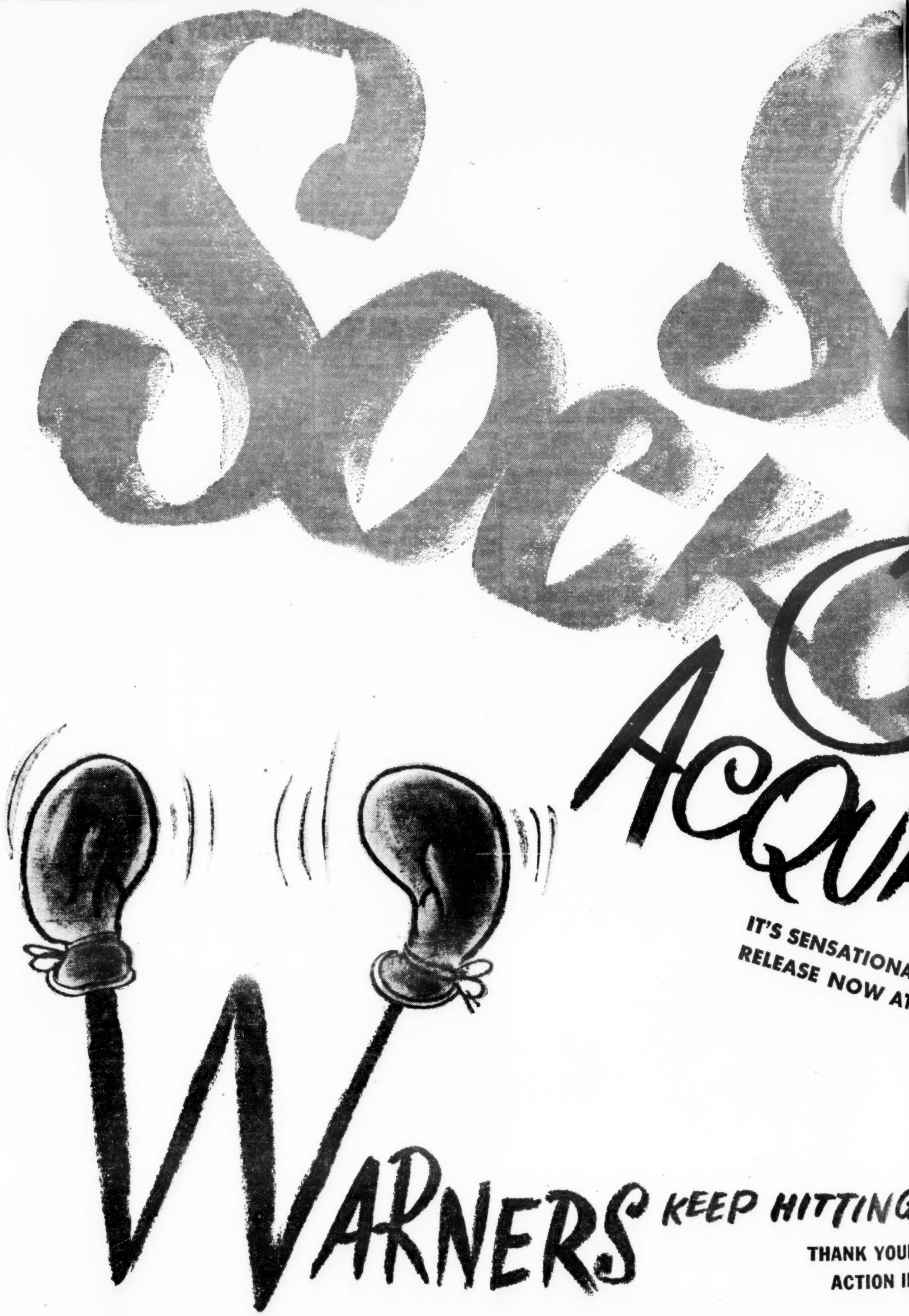
Karlton (WB) (1,000; 35-75)—'Sky's Limit' (RKO) (2d run). Surprising with good $7,500. Last week 'Wintertime' (20th), so-so $5,500 for second week.

Keith's (WB) (2,220; 35-75)—'Proudly We Hail' (Par) (2d run). Nice $3,500 in four days of second week. 'Phantom of Opera' (U) opened Sunday (14). Last week 'Hail' landed bangup $9,500 for initial week of second run.

Mastbaum (WB) (4,692; 35-75)—'Princess O'Rourke' (WB) (5th wk). Lots of punch left for nifty $16,800. Fourth week, good $19,200.

Stanley (WB) (2,916; 35-75)—'Dood It' (M-G) (2d wk). Slumping badly on holdover with sour $13,900 after neat $20,500 opening stanza.

Stanton (WB) (1,475; 35-75)—'Paris After Dark' (20th). Good $11,000. Last week 'Tartu' (M-G) (2d wk), fair $8,900.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Screen Play by John Van Druten and Lenore Coffee • From the Stage Play by JOHN VAN DRUTEN, produced by Dwight Deere Wiman
Produced by HENRY BLANKE

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All Give to the National War Fund —it gives to all!

Jack L. Warner, *Executive Producer*

Death Valley Manhunt

Republic release of Eddy White production. Features Wild Bill Elliott, George 'Gabby' Hayes, Anne Jeffreys. Directed by John English. Screenplay, Norman S. Hall and Anthony Coldeway; camera, Ernest Miller; editor Harry Keller. At New York, N. Y., week of Nov. 8, '43, dual. Running time, **55 MINS.**

Wild Bill.....Wild Bill Elliott
Gabby.....George 'Gabby' Hayes
Nicky Hobart.....Anne Jeffreys
Richard Quinn.....Weldon Heyburn
Judge Jim Hobart.....Herbert Heyes
'Tex' Benson.....Davison Clark
Clayton.....Pierce Lyden
Danny.....Charlie Murray, Jr.
Ward.....Jack Kirk
Blaine.....Eddie Phillips
Roberts.....Bud Geary
Lawson.....Al Taylor

Flimsy dual fare. Universal release in the Wild Bill Elliott series should do biz in the hinterlands where action pics go, on the lure of Elliott's name. It's all standard gunplay stuff.

Yarn deals with the efforts of Elliott, as a rep of the law, to protect indie oil owners from moneyed interests moving westward. Weldon Heyburn, as a major company frontsman, attempts to play both ends against the middle. He attempts to get the indies to accept financial aid from the company, which then proceeds to take over oil property when owner can't meet the payment. Elliott, aided as usual by George 'Gabby' Hayes, has little difficulty in putting an end to the illegal activities of Heyburn.

Anne Jeffreys, blonde eyeful, is scarcely seen, but when on provides what romantic interest there is, Herbert Hayes and Davison Clark give substantial backing performances.

Millions Like Us

(BRITISH-MADE)

London, Oct. 26.

General Film Distributors' release of Gainsborough picture. Features Eric Portman, Patricia Roc, Anne Crawford, Gordon Jackson. Directed by Frank Launder, Sidney Gilliat. Screenplay by Frank Launder, Sidney Gilliat. Camera, Jack Cox, Roy Frogwell. At Gaumont, London. Running time, **103 MINS.**

Charlie Forbes.....Eric Portman
Celia Crowson.....Patricia Roc
Fred Blake.....Gordon Jackson
Jennifer Knowles.....Anne Crawford
Phyllis Crowson.....Joy Shelton
Gwen Price.....Megs Jenkins
Annie Earnshaw.....Terry Randal
Charters.....Basil Radford
Caddicott.....Naunton Wayne
Jim Crowson.....Moore Marriott
Tom Crowson.....John Boxer
Elsie Crowson.....Valentine Dunn
Dr. Gill.....John Salew
Miss Hodge.....Hilda Davies
Miss Wells.....Beatrice Varley
Mrs. Blythe.....Amy Veness
Landlady.....Irene Handl

Merely the picturization of the life of the 'common people' in these parlous days. Film is designed as patriotic propaganda on the home front, minus flag waving and suchlike. Acting throughout is superior to the story, and is of such a high quality it ought to make almost any film script interesting. It would not be at all surprising if the creation of this abundance of histrionic talent was due to slickness of direction.

Film was produced by the writers of the story. This is a foundation that was well pounced upon by the scripters, and resulted in innumerable little momentary scene flashes. More frequently than is usual in most filmizations, there are homely scenes apparently so simply enacted they hurt and conjure up lumps in the throat and other emotions that 'hurt' more than actual killings would do. Not a blow is struck, not even an arm raised in an attempt to do so.

The list of players includes a pair of prominent artists who appeared in the writers' succesesful 'The Lady Vanishes,' when they scored smartly as a couple of silly Englishmen. An attempt was made to reproduce them in this picture, but without the same success. It really was unfair to Basil Radford and Naunton Wayne.

The main star (in point of reputation) is Eric Portman, who has a relatively small part, but gives to it a dignified and intelligent portrayal. The outstanding roles are Patricia Roc and Gordon Jackson; she a factory worker, and he a young airman. Their love-making is crudely simple, but so sincere as to lift it out of the commonplace.

The picture cannot fail to attract audiences here, and may even prove more interesting to cinemagoers across the water. In this country it is too close to the 'life' of the proletariat. *Jolo*

El Conde de Monte Cristo

('The Count of Monte Cristo')
(MEXICAN-MADE)

Filmex production directed by Chano Urueta from story of Alexander Dumas. Stars Arturo de Cordova. At Belmont, N. Y., week of Nov. 8, 43. Running time, **180 MINS.**

Edmond Dantes.....Arturo de Cordova
Haide.....Mapy Cortes
Count Morcef.....Rene Cardona
Countess of Morcef.....Consuelo Frank
Baron de Danglars....Carlos L. Moctezuma
Baroness de Danglars.....Gloria Marin
Count de Villefort.....Miguel Arenas
Countess de Villefort.....Anita Blanch
Abbot Faria.....Julio Villarreal
Morrel.....Domingo Soler
Caderousse.....Abel Salazar
Maximilian.....Rafael Valedon
Valentina.....Esperanza Baur

(In Spanish; No English Titles)

Filmex probably speared for a Mexican 'Gone With the Wind' when deciding to transform Alexander Dumas' yarn into a three-hour spinning, but despite its massive settings and splendid cast, headed by Arturo de Cordova, 'Count of Monte Cristo' is strictly for Latina consumption on this side of the pond. Its length does not lend itself to any great turnover in Latina grinds. Roadshowed in Mexico, even the splendid acting, good direction and photography will not hypo it outside of that territory and its appeal is thus limited.

Dante's persecution and imprisonment because of his love for Mercedes, his escape as substitute corpse and his later rise to power as the Count of Monte Cristo to wreak revenge upon his persecutors is faithfully adhered to albeit slowly paced. Arturo de Cordova's delineation is at all times superb, and is another notable achievement for the star if nothing else. Producers have spared nothing in providing proper mounting, but film could easily have been held in half of currently consumed running time, but apparently that's the way they like 'em in Mexico. For U. S. Spaniards it's a draggy, almost actionless and talky affair.

Casa de Munecas

('The Doll's House')
(AGENTINE-MADE)

Buenos Aires, Oct. 15.

San Miguel production released by Distribuidora Panamericana. Stars Delia Garces and Jorge Rigaud; features Sebastian Chiola, Angelina Pagano, Orestes Caviglia, Alita Roman, Olga Casares Pearson, Mirtha Reid, Camelia De Mancci, Jeannette Morel, Emilio R. Casanovas, Federico Iribarren, Maria Arrieta, Augustin Barrios, Dora Pastor, Tine Raynelli. Story by Ibsen, adapted by Alejandro Casona; camera, Jose Maria Beltran; music, Julian Bautista. Directed by Ernesto Arancibia. Reviewed at the Ambassador, Buenos Aires. Running time, **95 MINS.**

An unusual job for the Argentine industry, this screen adaptation of Ibsen's 'Doll's House' is noteworthy primarily because it represents a practically first-time attempt by the national screen to handle a classic of this size and renown. San Miguel has succeeded in fairly good measure, although it's a difficult play for filming, especially with the variations made necessary by local conditions. General comment has been that the job was somewhat too big for director Ernesto Arancibia, although praise for the effort has been widespread.

Adaptation by Alejandro Casona has made use of the best parts of play's dialog and narrative but with setting of the story placed in Argentina. Delia Garces gives one of her best performances to date in the difficult role of Nora, the young wife. Jorge Rigaud has also come up to previous standards, although there's some criticism of his casting in the role, which was distinctly not his dish. Director Arancibia, who has originally been a designer, concentrates perhaps overmuch on scenic aspects and development of certain situations, while the soul and vigor of the characters become lost and film drags.

Story has held pretty much to the original theatrical work although done in modern dress with a prolog to hurry the story along. Film may have U. S. possibilities for art-house showings because of familiarity of its story, although it's probably not the best vehicle for introduction of either Senorita Garces or Rigaud to U. S. audiences. *Ray.*

Todo Un Hombre

(ARGENTINE-MADE)

Buenos Aires, Oct. 6.

Artistas Argentinos Asociados production, distributed by Distribuidora Panamericana. Stars Francisco Petrone and Amelia Bence; features Nicolas Fregues, Guillermo Battaglia, Florindo Ferrario, Ana Arneodo, Leticia Scury, Jorge Lanza, Tilda Thamar, Liana Moabro, Renee Sutil, Barlos Bellucci, Percival Murray, Juan Carrara and Rene Mugica. Story by Miguel de Unamuno. Adapted by Ulises Petit de Murat and Homero Manzi; camera, Bob Roberts. Directed by Pierre Chenal. Reviewed at the Ambassador, Buenos Aires. Running time, **94 MINS.**

First locally produced film directed by French director Pierre Chenal ('Crime and Punishment'), 'Todo Un Hombre' has received a strong send-off from local critics who consider it an important advance in Argentine production. While it lacks smoothness in some portions, total effect is high and action and movement, particularly in later portions, give it definite values for possible U. S. art-house showings.

Based on the w.k. work by Miguel de Unamuno, 'Nana Menos Que Todo Un Hombre,' it's the third production from the Artistas Argentinos Asociados group. Not overly Argentine in spirit, film is essentially the story of a strong, self-made man moved by an indomitable will and tremendous force of character. Story traces the marriage of hard-bitten Alejandro Gomez, an islander from the Argentine up-river country, scorning society, determined to impose his own will and do things as he sees it.

Tale centers on Gomez's acquisition of a wife to whom he refuses to convey his real love. Development is handled with a kind of French quality that at times almost seems alien to the local scene. Finale, which moves to a boat trip up-river which Gomez and his wife take, is done more or less in a symbolic sense. It even becomes over-melodramatic at points, but all wraps together, particularly at the close.

Francisco Petrone, in the lead, drew special attention of all critics for complete naturalness and true interpretation. Chenal also gained many verbal bouquets. Photography by Bob Roberts, only Yank photographic director here, is unusually good, camera being employed to aid movement in a way far surpassing that of previous local productions. *Ray.*

Miniature Reviews

'Death Valley Manhunt' (Rep). Standard Western fare in the Wild Bill Elliott series.

'Millions Like Us' (Brit.). Finely acted study of 'common man' may find wide reception in U. S.

'El Conde de Monte Cristo' ('Count of Monte Cristo') (Mex). Dumas classic loosely spun and talky, strictly for Latinas.

'Casa de Munecas' (Argentine-Made). Adaptation of Ibsen's 'Doll's House' okay only for U. S. arty houses.

'Todo Un Hombre' (Argentine-Made).—Should do well in U. S. arties.

'Safo' (Argentine-Made).—Excellent adaptation of Daudet novel, should do strong b.o.

'Valle Negro' (Argentine-Made).—Fair dualer should appeal to femme trade.

Safo

(ARGENTINE-MADE)

Buenos Aires, Oct. 6.

Luminton production and release. Stars Mecha Ortiz and Mirtha Legrand; features Roberto Escalada, Miguel Gomez Bao, Nicolas Fregues, Herminia Mancini, Guillermo Battaglia, Elisardo Santalla, Ilde Pirovano, Eduardo Cuitino, Ricardo Canales, Elisa Labarden. Story by Alphonse Daudet; adapted by Cesar Tiempo and Julio Porter. Directed by Carlos Hugo Christensen; camera, Alfredo Traverse. Reviewed at the Broadway, Buenos Aires. Running time, **98 MINS.**

Adapted from a French novel, 'Safo' is an indication that local producers are at last learning to adapt foreign works to local Latin settings in order to produce pix which may have a broader interest than that of this country itself. Adapters Cesar Tiempo and Julio Porter, more or less respecting the epoch of Alphonse Daudet's work, have translated the action of the book to the Argentine, eliminating or changing certain episodes for the purpose of providing a better cinema sense.

Story is that of a lad from the provinces who arrives in the capital to continue his studies preliminary to a diplomatic career. He falls into the net of a prostitute, who, despite her past, sincerely loves him. In the ups and downs that follow, hero first breaks with her in order to return to his innocent love, then switches his affections once more, only to leave her again at the end. Treatment and handling are almost in the manner of the French-made films rather than those of the Argentine or of Hollywood.

Although many interesting episodes of original have been deleted, those included are sufficient to give an authentic spirit. Christensen's direction is not overly original in details and at times characters are somewhat exaggerated. All in all, however, film shows excellent handling and has done a strong opening biz at the Broadway. *Ray.*

Valle Negro

('Dark Valley')
(ARGENTINE-MADE)

Buenos Aires, Oct. 6.

Sono Film production and release. Stars Maria Duval and Carlos Cores; features Nelida Bilbao, Elisardo Santalla, Leticia Scury, Enrique Garcia Satur, Juan Sarcione, Ada Cornaro and Rosita Grassi. Adapted by Carlos Borcosque and Jack Hall from novel by Hugo Wast. Directed by Carlos Borcosque. Released at the Monumental. Running tie, **90 MINS.**

A stark melodrama with mystery overtones, 'Valle Negro' is only a fair possibility for Argentine audiences which will probably serve as a dualer elsewhere in Latin America. Based on a novel of a famed local Latin writer, Hugo Wast, it opens with a fairly strong suspense but later drags, with everything becoming increasingly grimmer and over-much bearing down hard on the same theme. Dialog at times becomes pretty declamatory, with references to old feuds, secrets, etc., that need to be explained at length, slowing down the action and diffusing whatever attention might have been built up. All in all, it is overly theatrical, and whatever little comedy has been injected doesn't help.

Story tells of an estancia owner in Valle Negro feuding with a neighbor. Sister has an affair with the enemy, which results in an illegitimate child who remains with the father. Sister finally goes to see her child in secret, wins the offspring's love, and the complications begin. An orphan boy sheltered by the estancia owner grows up to love the girl. All sorts of murders and shootings take place to complicate the affair and it ends with the usual grim note, with the curse on Valle Negro preventing final happiness.

Maria Duval in the starring role is good, but Nelida Bilbao as the aunt steals the honors. Carlos Cores, who gets starring honors, lacks vigor, and Elisardo Santalla in a top role spoils it with over-emphasis. Rest of the cast is fair. Sob situations will appeal to feminine audiences. *Ray.*

Inside Stuff—Pictures

Columbia Pictures has a group of ex-vaudevillians—mostly acrobats—manning the reception desks on each of its important floors in the home-office building at 729 Seventh avenue, N. Y. The vauders were employed because John Kane, personnel manager, has a soft spot for the profession. The first vaudevillian came to work there 13 years ago—and the rest just sort of drifted in, as a consequence. The ex-vaude roster includes Jac Mack, formerly of Kennedy & Mack; Ernest Melrose, of the Famous Melrose Troupe; Bill Kautzman, of LaDella Comiques; and George Herman. All are one-time tumblers. The group also numbers Al Green, ex-illustrated slide singer, and formerly included Jim Whelan, acrobatic dancer. Whelan is now convalescing at the Will Rogers Memorial Home.

More detailed statement of Columbia Pictures, recently sent to stockholders, reveals how the gross income has climbed in the past three fiscal years. Columbia's gross income of $32,423,487 in fiscal year ending last June represents an increase of about $11,000,000 over company's fiscal year ending in June, 1941. It compares with $27,246,363 in fiscal year concluded in June, 1942.

Despite this vast increase, net profit rose only about $1,200,000 from 1941 (June 28) to $1,802,280 for the fiscal year finished last June 30. However, this improvement enabled Columbia to pay approximately $183,000 in common dividends during this last fiscal year.

Life mag's spread this week for the Royal Canadian Navy's stage show, 'Meet the Navy,' ignores the two Hollywood men who put the show together, Buddy DeSylva and Lou Silvers. DeSylva organized the production, promoted the scenery and acted as production consultant to Silvers. As a gesture of friendship to our war ally to the north, Silvers put in 10 weeks getting the show in shape, the full duration of his vacation from the music directorship of Lux Radio Theatre. Silvers not only used up his full vacation directing the show but also $5,000 of his own money for travel and living expenses during his 10 weeks in Toronto.

A carbon saver for use in projection booths, which increases the life of the carbons 25%, invented by an operator of N. Y., has been contracted for by the Brandt, Randforce, RKO, Century and Julius Joelson circuits in the Greater N. Y. territory. The inventor and manufacturer of the carbon savers is Sam Silverman, chief operator of the Yorktown, N. Y., an independently-operated theatre on the upper west side.

Carbons, which go on the arc lamps, ordinarily last only a little better than an hour, with result the extension of their use by 25% becomes an important item. All theatres collect and salvage a considerable amount of copper drippings that come off the carbons.

Lincoln V. Burroughs, assistant chief of the War Production Board film section, has returned after several weeks in England, where he worked out a scheme which will result in the shipping of less coated film abroad from this country. A large amount of celluloid base will be exported under the new plan and the coating will be done in Britain.

Most recent cause of raw film scarcity in the U. S. has been due to chemical shortages, and the Burroughs innovation is expected to ease the situation slightly. The British apparently now will coat much of the base for film to be used by Army cameramen on reconnaisance assignments.

Through storm and strife the stars and featured players in 'Lifeboat' at 20th-Fox will have to take it, without the aid of doubles, stand-ins or sit-ins. Cast emotes in a seagoing rowboat tossed by billows and scourged by gales and rains. After one day of shooting in a storm with doubles, the studio execs decided that the principals would have to go through with their own grief. The picture, confined to a skiff, is so close to the cameras that the doubles don't look like the stars they represent. Each player is now provided with five changes of garments and salamanders to dry them off while they change between prop rainstorms.

Lester Roth, attorney for Myron Selznick, is now in New York from the Coast, and will likely confer with Henry Henigson, who is also in N. Y., regarding the settlement of the latter's suit versus the Selznick agency. Suit is in connection with the Hunt Stromberg contract.

Henigson had a deal with Stromberg for a participation in the profits from the latter's productions for United Artists release. Myron Selznick later made another deal with Stromberg, which washed up Henigson's arrangements with the producer.

Fox-West Coast, operator of the Rialto, San Francisco, perturbed over a photograph which appeared in many newspapers throughout the country, and credited to the Acme photos, today discredited the picture as not being one of the San Francisco Rialto. The marquee which carried sign, 'Same Old Stuff, Two Features—One Piperoo—One Stinkeroo.' Checkup of Bay area theatres showed photo probably taken at Rialto, 28th and San Pablo streets, Oakland, an independent theatre owned and operated by Walter King.

One of the most striking tributes ever paid to the people of the picture industry will be included in the booklet now being edited by Oscar A. Doob for the industry March of Dimes committee. The tribute comes direct from the White House and will not be released until the booklet, entitled 'So They May Walk Again,' is sent to the 11,000 theatres that participated in the 1943 Dimes drive. The book will contain the name, owner and remittance of every theatre in the drive from coast to coast.

Columbia is going ahead with preparations to start production on 'Tonight and Every Night,' although Rita Hayworth, slated as star, has threatened to go to England with her bridegroom, Orson Welles. Studio not only made the announcement through its official press channels but stated that the actress has not yet applied to the Hollywood Victory Committee for approval of the proposed trip overseas. Filming will start as soon as the star winds up her current chore in 'Cover Girl.'

Film biggie lent a listening ear to approaches from a mag writer who is touring Hollywood to cook up favorable interviews about the motion picture business. Studio flack department had the interview all set until the biggie asked what mag the writer represented. When told that it was a fan publication there was a sudden chill. Exec let it be known that he is interested only in upper-class mags, known as slicks.

Drama is more important than Hollywood names to film fans south of the border, according to a survey by the Mexican Committee of the Motion Picture Society of the Americas. Ballot shows that customers in various key spots in Mexico prefer serious stories regardless of what stars play them, tolerate Hollywood filmusicals without enthusiasm and have no use for the stereotyped boy-meets-girl theme.

Reason for the parting of Harry Sherman and Bill Boyd after an association of nine years was that Boyd wanted to buy the Hopalong Cassidy screen rights and produce the series on his own, in addition to carrying on the top role. Regardless of an offer of heavy coin, Sherman decided to continue the 'Hoppy' films with a new rider.

Submarine Technicolor camera was used for the first time to shoot underwater swimming scenes in 'Mr. Co-Ed' at Metro. Hitherto such scenes had been made through glass walls in a tank. In the Metro picture the photographer went into the tank with a diver's helmet and a camera in a waterproof case with a special lens.

Despite the influx of more timely war stories in the newsreels in recent weeks, exhibitors bewail the joint coverage (roto) method of covering the war, charging that it makes sameness and often dullness.

Let's All Give! National War Fund—Which Gives To All!

Rapidly Depreciating Trucks Now An Acute Film Carrier Problem

Faced with extreme difficulties in moving film to and from theatres because of the trucking problem, a N. Y. committee representing distributors, exhibitors and film carriers, is making a survey of the trucking situation preparatory to seeking aid from the War Production Board in Washington.

Following nearly two years of war, trucks of the delivery services have begun wearing out and fears are felt that the flow of film from exchanges to theatres and back again may become seriously interrupted unless assistance is obtained. According to delivery service owners, it is next to impossible to get any more used trucks that will serve their purpose, also that servicing of the trucks presents difficulty, and that the used parts that now can be obtained are in such poor condition that they are hardly worth picking up.

The delivery services are scanning all the newspaper ads they can find, as well as elsewhere, looking for used trucks or equipment that they can use, according to Eddie Meinhardt, one of the leading N.Y. carrier owners, but explained by him that many used trucks on the market cannot be employed for the transporting of film since delivery wagons are of a special type and, also, subjected to terrific wear because they are rolling constantly five days every week.

The committee on the delivery trucking problem, of which Ralph Pielow, N. Y., branch manager for Metro, is chairman, is gathering data from all delivery services with respect to requirements, condition of trucks, etc. Understood that the trucks in some cases have reached the condition where they aren't allowed on some roads in certain sections and drivers refuse to handle some of them on the ground they now represent a hazard.

The Pielow committee will hold a meeting tonight (Wednesday) to delve further into the matter. Others on the committee are Louis Nizer, of the N. Y. Film Board of Trade and an attorney; Fred Schwartz, v.p. of the Century circuit; Sam Rinzler, partner in the Randforce chain; Irving Dollinger, New Jersey exhibitor; Eddie Meinhard, and Lou and Maurice Lane, delivery service operators.

O'Donnell Stresses Shorts' B.O. Values At U's Bally Contest

Silver trophy and $3,000 in cash prizes were awarded winners in Universal's second featurette (shorts) exploitation contest following judging of campaigns last Friday (12) at Astor hotel (N. Y.) luncheon given by the company. Leading circuit and indie exhibitors plus tradepaper editors picked winners. A. C. Detwiler, Grand theatre manager at Latrobe, Pa., won the trophy for outstanding campaign on 'Roar, Navy, Roar,' Universal two-reel short.

Bob O'Donnell, of Interstate Circuit, sole speaker, outlined the vital role played by shorts in his circuit's operations. He pointed to the active work done by the special division of Interstate headed by Mrs. Besa Short, with six bookers, which is constantly working on shorts product exclusively. O'Donnell explained that Interstate had fought against duals for years and that the territory in which his circuit operated long had emphasized shorts product, feeling that it is essential to exploit all of a theatre program.

First prizes were for $200, second being $100.

Laffmovie Title Suit

The question of the right to use the name Laffmovie will have to go to trial as a result of the denial by N. Y. Supreme Court Justice Morris Eder last week of an application for injunction which would have restricted use of the title.

The V Newsreel Corp. applied for the injunction against William and George V. Brandt, Samuel W. and Martin Levine, Geo.-San Productions, Inc., Sharbu Operating Corp., and Addieco, Inc., operators of more than 100 film houses in the metropolitan area. Plaintiff sought to restrain defendants from imitating its policy and from conducting any of defendant's theatres as 'Laffmovies.'

Trial sceduled for Dec. 6, in N. Y. supreme court.

Gala 'Diary' Preem Cued With Marine Anni in Philly

Philadelphia, Nov. 16.

Philly officialdom went all out for the premiere of 'Guadalcanal Diary' on Wednesday (10), tying up the city's celebration of the 168th anniversary of the founding of the U. S. Marine Corps and the official celebration of Armistice Day with the film.

The opening of 20th-Fox's epic of the Leathernecks was virtually a civic holiday, with the Mayor and his cabinet being hosts at a dinner at the Bellevue-Stratford hotel to visiting Washington brasshats from the Army and Navy as well as the Marine Corps, visiting dignitaries, leaders of the community of Philly and newspapermen from trades and dailies from New York, Washington, Richmond and intermediate points.

A special train brought the Washington and Virginia contingents, with a police escort both to and from the station.

Feature of the celebration was the showing of 'Diary' at the ballroom of the Bellevue, simultaneously with a premiere at the Fox at a $5 tab, sponsored by the Emergency Aid for its war kit fund.

More than $10,000 was grossed at the Fox opening where a sellout house witnessed a stage ceremony prior to the showing of the picture featuring Marine heroes and stage and screen stars.

At the banquet, tribute was paid to 'Guadalcanal Diary' by Mayor Bernard Samuel, Brigadier-General Clifton B. Cates, who commanded the Marines landing at Guadalcanal; and Rear-Admiral Milo P. Draemel. General Cates' description of the campaign on Guadalcanal highlighted the Bellvue-Stratford banquet.

Father Matthew L. Keogh, Catholic chaplain who was with the landing Marines at 'Canal,' hailed the acting of Preston Foster, who portrays the fighting padre in the film.

Foster, who appeared with Father Keogh at the theatre and banquet, said he had only a 'supporting role' in the film.

'Stars of the picture,' said Foster, 'were the members of the U. S. Marine Corps.'

A scroll honoring Spyros Skouras, first ever presented by the city, was presented to W. C. Michel, 20th-Fox executive vice-president, pinch-hitting for Skouras, who was unable to attend.

H'wood Ablaze Again

Hollywood, Nov. 16.

First old fashioned Hollywood preem since Pearl Harbor introduced 'Guadalcanal Diary' to the public at Grauman's Chinese theatre, with a full house and about 8,000 onlookers held in check by 100 police in the street outside.

Brilliantly lighted spectacle was the occasion of a celebration of the 168th anniversary of the U. S. Marine Corps and was given official prestige by numerous officers, headed by Major General Joseph F. Fegan, and a 60-piece Marine band.

3 More M-G Pix Showing, Ultimate Pkge. of 10-12

Preparatory to setting up a second block for the current (1943-44) season, on which some of its branches are waiting orders to start selling, Metro is screening three more pictures which will be embraced in the new package, probable size of which will be 10 or 12 pictures.

Trio are 'Heavenly Body' and 'Song of Russia,' to be tradeshown in Memphis Dec. 11, Buffalo Dec. 13, and elsewhere nationally Dec. 14; and 'Madame Curie,' showing tomorrow (Thursday) in N. Y. and Los Angeles, and in other exchanges of the company on Nov. 30.

No selling will begin until the complete block is set up, although certain films to go in it have already been screened.

KAMBER BACK AT UA

Special events department, with Bernard M. Kamber as its head, has been set up at United Artists.

Kamber, former UA exploiteer, recently returned to the company following his honorable discharge from the U. S. Army.

Philly Nabes Still Using Crockery to Bring 'Em In

Philadelphia, Nov. 16.

Despite booming business in Philly filmers, there are 30 theatres which must give away dishes to bring the customers through the turnstiles.

These nabes have runs so bad, that crockery must be used as an added lure before the patrons will spring.

The 30 on the dish circuit report that their business is better than before because they have picked up customers who used to patronize the other dish houses which have discontinued the giveaways. It seems there is a type of Philly film fan who won't go to a theatre unless they can bring home a piece of crockery.

Maps Show Way To Giveaways

The war has changed public taste in flash goods sold around the midtown Manhattan area in one respect, at least. People are still buying pennants, ashtrays, junk jewelry and stuff like that—but there has developed a powerful demand for maps of all kinds.

In fact the consumption of maps has risen to such a point that many different kinds of businesses are now buying maps in quantity to give away as goodwill-builders or souvenirs in place of knives, letter-openers smoking gadgets calendars and similar things. It is true that the war economy has curtailed the production of various gadgets used as souvenirs but the hypoed demand for maps is more than compensating for this curtailment and is allowing various companies to channel their souvenir-giving policy into a field where the public really wants the stuff given away free, or at small cost.

The eastern branch of the Rand-McNally map firm, for example, last month printed over 1,000,000 maps on quantity orders from a wide variety of companies including feed mills, insurance companies, phone companies, banks, watch companies, confectionery companies, electrical supplies dealers, radio sponsors, iron stove makers, warehouses—and even a monastery. In round figures, this branch of the Rand-McNally firm did about $100,000 worth of map business in this category last month. The maps are usually over-printed with the name of the company ordering them, and are given away or sold for about a dime. This type of business represents a comparatively new development for the Rand-McNally mapmakers having gotten into motion last year, that is to say after the U. S. began major military action.

While all sectors of the world are now interesting the public more than ever before, it is reported that Italy takes first place in the map-buyer's attention. The demand changes as the fronts change, it is said. Maps showing airplane routes are also selling heavily, as the public is discovering that the shortest way to such places as England, Russia and Japan is not straight across the seas but over the 'polar projection,' that is by flying along the curve of the earth closer toward the North Pole.

Commercial map-makers do not try to keep up with the changing battle-lines, for obvious reasons. Mostly they content themselves with showing geographical boundaries as these existed about the time the war started in 1939. Nor will they alter this practice until postwar boundaries are finally and firmly fixed by political-diplomatic action.

Meltzer Vice Rawson

Allan Meltzer, who joined Warners last July to specialize on publicizing 'This Is Army,' after having done similar chores for Paramount on 'Bell Tolls,' appointed eastern publicity manager for WB, succeeding Mitchell Rawson, resigned.

Prior to joining Par, Meltzer had been publicity director of 'This Is War,' OWI morale program on the air and also one time publicity director of Columbia Artists, former talent subsidiary of Columbia Broadcasting Co.

With Meltzer's appointment, Mort Blumenstock, eastern Warner publicity head, has promoted Larry Golob, with the department 18 years, as administrative assistant to Meltzer. In addition to the new duties, he will also continue as manager of the field exploitation forces, plus activities in charge of national and fan mags, syndicates, picture and roto sections of newspapers, etc.

J. J. Lee Special Home-Office Sales Rep at 20th; Theatres-Exchanges

Drawn out of the 20th-Fox N. Y. exchange, where he had been sales manager and with this branch 20 years, to take on a special executive selling assignment for the home-office, Joseph J. Lee has been set as special homeoffice sales representative over the widespread central division of the company. He will spend the vast majority of his time traveling this territory.

The so-called central division, in charge of Jack Schlaiffer, extends all the way from Boston to Chicago and, in addition to these large key territories, includes the Albany, Buffalo, New Haven, Cincinnati, Cleveland, Detroit and Milwaukee branches.

Coast Theatre Stock Issue

Los Angeles, Nov. 16.

Permission was granted the Fairfax Wilshire Corp. to issue all of its capital stock consisting of Class A and B at $100 per share. Company was organized months ago but stymied by wartime building regulations in the erection of a theatre at Fairfax and Wilshire.

Directors are Rodney A. Pantages, Malcolm Kingsberg, J. Miller Walker, Gordon E. Youngman, Garrett Van Wagner, Nat Holt, Louis Joffe, Kenneth B. Umbreit, William F. Whitman, A. W. Dawson, W. J. Kernan, Q. R. McMahon and H. E. Newcomb.

New film theatre is being erected in Lompoc, Cal., by Earl Calvert, first in this sector since the war.

Calvert obtained a priority permit to take care of the added population which has streamed into the area from all parts of the country for wartime production.

William R. Schindler sold the Centro theatre to the Vinnicof circuit for $50,000. Chain has been operating the house under lease for the last three years.

Farewelling McDonald

Pittsburgh, Nov. 16.

Tent No. 1 of Variety Club will honor Brian McDonald, retiring chief barker, at a buffet supper next Monday night (22) at William Penn Hotel while McDonald is in town with 'Icecapades,' which he joined few weeks ago as m.c. and featured vocalist. McDonald's stewardship doesn't end until Jan. 1 but since his departure from town to go with the rink revue, William Finkel, local exhib and his first assistant, has moved into the berth temporarily.

Annual elections last week resulted in this panel of 11 men being named: Jim Alexander, Rep pix; I. Elmer Ecker, attorney; Harry Feinstein, asst. zone mgr. for WB; Sam Fineberg, of Rep pix; Finkel; Mike Gallagher, concessionaire; Dinty Moore, WB exchange manager; M. A. Silver, Warner zone chief; Frank Smith, theatrical printer; B. D. Stoner, M-G branch chief, and Al Weiblinger, accountant. This group will meet shortly and pick from among themselves a chief barker and other officers.

Feinstein and Finkel were elected delegates to the national convention, with Ecker and Alexander as alternates.

Paul Reith upped from office manager at RKO exchange to salesman in the West Virginia territory, replacing Jack Withers, resigned. Marvin Wolfish, recently given an honorable discharge from the army, is new office manager. Wolfish was RKO's head booker when he went into the service.

Sammy Speranza has returned to WB theatres booking department after being with an indie booking combine in Cleveland for several weeks.

With Rae Bresnick's resignation to become Mrs. Maurice Firestone, Phoebe Homer is new secretary to Dave Kimelman, Par's exchange manager. Eleanor Manz has been promoted to the booking department and Mrs. Beatrice Gunther has replaced Miss Homer as contract clerk.

Joe Ornstein, of 20th-Fox booking department and local branch's former cashier, has been transferred to Washington, where he will serve temporarily as cashier, switching later to booking staff. Local exchange staff staged a farewell party in his honor.

Michael Halm has renovated and reopened the Phythian theatre, Negro house in Wheeling, W. Va., which has been closed for a year. Halm is also proprietor of the Marsh in Wheeling.

Grand theatre, Moundsville, W. Va., has just been transferred from Lem C. Harvey to Alex Silay and Albert Smithe. Silay operates Lido, Phillippi, W. Va., and Roxy, Richeyville, Pa., and several weeks ago he purchased Bridgeport, W. Va., circuit of Charles and Dale Warner.

RKO Ups Cohen, Renfro

Ned Depinet made two promotions on the RKO field staff this week. Milton E. Cohen, city salesman in Detroit branch, becomes branch manager there, taking over from Fred E. North, resigned.

A. A. Renfro, city salesman in K. C., named acting branch manager in that city, succeeding James Lewis, who has gone into the Army.

Needs More Gas

Detroit, Nov. 16.

Fred Miller resigned as manager of Tuxedo theatre, Highland Park, because he was unable to get to work on the gas rations allowed him.

Myrtle Clements named assistant booker by the Wisper and Wetsman circuit.

Leon Schultz named manager of the Paradise theatre, formerly Symphony Hall.

Carl Vandercook new manager of Calvin theatre, Dearborn.

Clayton Symons is new manager at the Rio theatre.

Omaha B.O. Stickup Nets $100

Omaha, Nov. 16.

While crowds milled through the lobby of the Paramount theatre at the peak hour Wednesday night (10), a lone stickup man walked up to boxoffice and told the cashier: 'Hand it over or you'll get it.' As cashier started handing over loose money, bandit grabbed $100 in $5 bills and disappeared.

All so quiet nobody knew the difference.

Baldridge's Job

Memphis, Nov. 16.

Tommy Baldridge, formerly Warner Bros.' exploitation representative in the south, has temporarily taken over chief stewardship at local Variety Club. Baldridge was previously with the Commercial Appeal.

More Shifts at Raleigh

Charlotte, N. C., Nov. 16.

Three shifts in the managerial personnel of North Carolina Theatres at Raleigh effected this week. Shifts were necessitated by resignation of manager Si Palmer of the State, who is entering the Navy.

E. S. Wray, formerly manager of the Capitol, has been named manager of the State; W. M. Newsom, former manager of the Palace, now is manager of the Capitol, and Donald Stell, former assistant manager of the Capitol, is now manager of Palace.

Roth With Par in Chi

Paramount has appointed Max Roth, veteran in distribution, sales manager at its Chicago exchange to work under J. H. Stevens, branch manager.

Formerly with Columbia, Republic and other companies, Roth for the past four years has been Buffalo branch head for Warner Bros.

Paul Walker With Col. Pix

Paul Walker, feature writer on Harrisburg, Pa., Telegraph, has joined Columbia Pictures exploitation staff. He will work under Frank P. Rosenberg as copy chief and special feature writer.

Loew's Femme Staff in Cleve.

Cleveland, Nov. 16.

Loew's recently reopened Ohio now has all-femme staff, with Marie Seas being made assistant to Manageress Gertrude Tracy. Miss Seas, formerly at Loew's Stillman, replacing Robert Smith, resigned.

Gene Gaudette, released from army recently, new field press rep for RKO-Radio in this territory. Succeeds drafted Hank Howard.

Bernard McGrainer shifted from Columbus, O., to local Loew's State as Howard Burkhardt's new assistant manager, alternating with Donald Abels.

Bud Friedman appointed shorts booker for Warners, taking over desk of Hanna Schwartz, who left for California.

St. Loo Amb Into Court

St. Louis, Nov. 16.

Suit of the Ambassador Building Corp., owner of the Ambassador theatre, Fanchon & Marco's downtown deluxer, against the St. Louis Ambassador Theatre, Inc., lessee of the house, to determine the rights of the owner and the lessee under the terms of a contract signed in July, 1942, has been taken under consideration by Circuit Judge James E. McLaughlin. Recently, the case which was brought to the boiling point by F&M trying to deduct $2,516.13 from its rental charge during the period from May 9 to Aug. 1, 1942 when the house was shuttered was submitted after the defendant was permitted to file an answer to the amended petition.

Harry C. Arthur, Jr., head man for F&M here testified if the contention of the plaintiff that there should be a division of A films between the Ambassador and Fox be complied with F&M could play two A films in the St. Louis, another F&M operated deluxer, in opposish to its other houses, which would be forced to use A and B pictures for a double program.

On the rent question the plaintiff charges that $1,000 per month rental deduction was to be made when the house was open and choice screen fodder not available. The lessee claims it has the right to make the deduction when the house is dark.

CIAA Program Paves Way for Vast 16-mm. Exhib Setup of U.S. Pix in S.A.

Montevideo, Nov. 2.

16-mm. films, once relegated to the parlor and the school house, are likely to open vast possibilities for Hollywood picts in Latin America because of spectacular click achieved in their use by the Office of the Coordinator of Inter-American Affairs.

Full-scale 16 mm. exhib setup is now being operated in every country south of the border, in many cases films being small-sized versions of commercial shorts and sometimes even features from the major studios. Surprising thing, according to observers, is that showings, instead of harming commercial biz, have improved attendance, especially in interior points where film houses generally operate only over weekends and on holidays.

Idea was adopted by the Rockefeller crowd after return from Latin America of John Hay Whitney, formerly head of the Motion Picture Section. Plan has been vastly amplified and expanded by present chief, Francis Alstock. There are special U. S. associations or group in practically every country, which arrange shows, send out own ops and machines, and otherwise develops openings for the films, some of which pack a high propaganda content.

Value of this in itself is obvious, but the point of interest for Hollywood, it's said, is that many hundreds of thousands seeing these CIAA-sponsored cuffo shows are developing a taste for U. S. picts hitherto lacking. Films are naturally shown in many situations and to many people who otherwise have been unable to see American pictures with anything like regularity. Cases of people who have never previously seen a motion picture at all are not rare, especially in some more remote sectors of Brazil, Venezuela, Colombia and Peru.

Take 'Em All

In practically all cases portable equipment is with sound and the pictures are Spanish sound-tracked. Among the most popular of those shown have been some of the Walt Disneys especially created for the CIAA, but Latin audiences take and has everything from Pete Smith shorts to newsreels. As most of the films are briefies there's comparatively little dialog in English, which has to be sub-titled into Spanish (they get straight espanol commentary), thus in many cases making them even more understandable by poorer Latin audiences than feature films which must be read.

Many film people here think postwar period may develop even further 16 mm. showing of features as well as shorts, especially for showings in out of the way places. Portable equipment now being improved upon can be hauled around so easily that six to ten runs a day at as many points are possible, something extremely difficult with the regular 35-mm. product.

British have also been increasing their showings of 16-mm. product, as well as 35 mm. portable showings. In some Latin countries cooperation between the Yanks and the English is extremely strong but in others it amounts practically to competish, even though both are essentially promoting the same idea.

Nazis were the first to go in for the portable showings, both in 16 and 35, and developed circuits of military and naval bases, schools, etc., where they would screen their training and war pictures. Presently these have all but halted, even in Argentina, where the naval base at Puerto Belgrano and air base at El Palomar frequently ran swastika-stamped films.

Azteca (Mex) Expands

Mexico City, Nov. 9.

Azteca, which shares with Clasa the distinction of being the largest pic studio in the country, is expanding and may soon equal its rival in facilities and the number of stages. Azteca is rushing construction of four stages, which will bring its total to 20. Both studios have all their space booked well into the winter.

Producers, now that the raw stock situation seems to have been cleared up, thanks to Francis Allstock's efforts in behalf of the Office of the Coordinator of Inter-American Affairs, are frankly optimistic about 1944. But it looks now that 60 pix will be about the 1943 top for Mexican production.

Playwright (N. Y. to Rio) Gives So. Am. Closeup

By PHIL DUNNING

Buenos Aires, Nov. 1.

Reflections of Buenos Aires.

Springtime and everything so peaceful . . . too peaceful.

The Buenos Aires Herald and The Standard, the only two newspapers printed in English, more than welcome to visitors from the States.

Back to sea level again after inhaling oxygen enroute from La Paz, Bolivia, the high point of the Andes where you take the bumps 18,000 feet above sea level.

The narrow brim hats on the men in B.A. and the stunning Spring creations on the pretty women.

The 4 o'clock teas . . . 7 o'clock cocktails and 10 o'clock dinners.

Traffic driving on the left instead of the right . . . the crowded streets . . . No traffic lights and very few traffic officers.

The movie palaces as luxurious as anything we have in the States.

The great number of legit theatres and all doing fine business; some with runs of over 400 performances.

'Variety' correspondent Ray Josephs and his charming wife, Hanny.

Bitu, the popular South American dice game.

The Racecourse, or Hipodromo Argentino, almost in the heart of the city.

American sailors being lunched at the American Club.

The three-inch beef steaks served with individual charcoal burners at La Cabana for less than one American dollar.

The crowded sidewalk cafes . . . The Presidential Palace with the Guard of Honor . . . The Mitre Musem . . . The National Gallery . . . The sellers of Lottery tickets everywhere . . . The Obelisk, making it very simple to find your way around. The spic and span and lightning fast subways.

The illuminated corner curbstones and the thought that this idea could be copied on Broadway to good advantage.

The Plaza hotelbar . . . The Cathedral and the tomb of General San Martin. The Municipal Botanical Gardens . . . Avenida 9 de Julio, the new thoroughfare cut through the heart of the city by demolishing entire city blocks . . . The Plaza Mayo with it's beautiful monument erected in memory of the start of the revolution of independence . . . The feeling that there will be other monuments erected some day.

PERU

Lima.

No rationing of anything in Lima, except the sun.

There are over 100 picture theatres in greater Lima, some of them as fine as any we have in the States.

Teatro Segura is the only legit house. The Revolledo-Arce Co. is presenting a three-act comedy by Emilio Marazzain. It has two titles La Raya' ('The Ray') or 'El Oio Misterioso' ('The Mysterious Eye'); two performances nightly at 6:45 and 9 p.m. It is sort of a 'Cheating Cheaters' idea with an overtone of politics. The production is hardly on a par with our strawhat circuit, but the acting is as good as anything on Broadway. Carlos Revolledo looks and acts like Bert Lahr, and he furnishes most of the laughs. Modern stage lighting equipment is needed badly.

The Amercian Society of Peru staged a patriotic rally at La Cabana Oct. 22. Rear Admiral W. O. Spears, U.S.N., was guest of honor. Over 300 Americans attended.

The rate of exchange is now 6½ soles to the American dollar. A big night out only costs two bucks.

Large colored photographs of General Dwight D. Eisenhower are on display almost everywhere.

Maury's restaurant gets a big play from the foreign colony for dinner.

COLOMBIA

Barranquilla.

This is a delightful climate year round. Coffee is the principal crop and most profitable. Of course, nothing is rationed here. Many American products for sale that people in states would give their eye-teeth for. Electric refrigerators, etc. And the beef steaks—three inches thick for only one peso—that would be about 57c American money.

UA's New Mex Affiliate

Arthur W. Kelly, United Artists v.p. in charge of foreign distribution, has announced completion of a deal to distribute product of a newly-formed Mexican production company, Artistas Asociados, S. A., in all Latin-American countries and Spain. Dudley Murphy, who produced 'Emperor Jones' for UA in 1934, and has served as director-writer for several Hollywood studios, is g.m. and treasurer of the Mexican company and its principal producer-director.

Term pact with UA calls for an initial block of four pictures, first of which will be 'The Bell of My Village,' scheduled for release in April, 1944. The film is based on a Saturday Evening Post yarn by Budd Schulberg.

Associated with Murphy in the company is Jose Calderon, owner of the Asteca studios, Mexico, and Elizabeth Jenkins Higgins, prominent in Mexican exhibition and banking.

Blacklist Bares Axis Influence On Arg. Pix Industry

Montevideo, Nov. 2.

Showing of Axis product or relations with Axis firms direct or under-cover is the cause of a majority of black-listings of individuals and companies in the Argentine film industry, according to a compilation made here.

New roundup of listed distribs, exhibs, newspapers and others continues to show increases but officials explain that this is not necessarily due to increased Axis activity as much as the fact that persons previously unlisted have been discovered as a result of continued o.o.'s.

Following is the list of those in the film trade, as published here. All are in Buenos Aires unless otherwise noted.

Distributors: Hans Biester, Ufa Argentina; Bonomo Film; Francisco Bonomo; Carlos Brennecke, Ufa Argentina, Rosario; Nicolas E. Di Fiore, Corrientes 565; Jose Giacompol, Cangallo 1570; Publicidad Astral, E. Zeballos 3778, Rosario; Duran y Nebia, E. Zeballos 3778, Rosario, FCCA; Organizacion Cinematografica Argentina, Rodriguez Pena 190 y Cangallo 439; Antonio y Joaquin Pascazzi, Laprida 888, Rosario, FCCA; Julio Leporace, Bahia Blanca; Amilcar Raniere, Lavalle 1977; Tiberia Film, Lavalle 1977; Ufa Argentina—Universans Film Aktiengesellschaft—Lavelle 2057.

Theatres: Cine Alvear, Esmeralda 320—Impresario; Eiso Chiesa and Jose Andres Grieco; Teatro American Palace, Cordoba 1785; Teatro Asociacion Patriotica Italiana, Blandengues 225, Bahia Blanca; Cine Astoria, Suipacha 482—Impresarios: Antonio Sambriglia Cianiarullo and Adolfo Martorelli; Teatro Cineac, Corrientes 565; Cine Germania, Eldorado, Misiones—Impresario: Gerardo Bebion; Teatro Marconi, Rivadavia 2330; Gran Cine Mitre, Bme. Mitre 1332; Teatro Villa Allende, Villa Allende, Province of Cordoba; Edgardo Racca, Calle San Martin y San Juan, Rosario, FCCA; Enrique Wagenfeil.

Companies: Agfa Argentina—Dr. Kurt Oppenheim y Cia.—Bdo. de Irigoyen 653; Editorial Patria, 25 de Mayo 171; Imprenta 'La Comercial,' Reconquista 1010; Laboratorios Cinematograficos Biasotti, Campichuelo 553; Radio Prieto Broadcasting LS2, Bolivar 1356; Salbach y Landoni, Sarmiento 2580; Siemens-Schuckett S.A., Cia. Platense de Electricidad, Avenida de Mayo 869; Talleres Fotograbados El Lucero' S.R.L., Piedras 346.

Miscellaneous: Miguel P. Tato (Nestor), Maipu 434.

'DUNDASS' BOUGHT BY KORDA FOR 40G

London, Nov. 16

Sir Alexander Korda has reportedly bought the film rights to 'Lottie Dundass' from the Myron Selznick office in London for $40,000. He would produce the picture for Metro release.

Some talk here that the picture may be made in Hollywood while other reports are that it will be produced in London with the original cast now appearing at the Cambridge theatre.

See Government as No Snag To Yanks in Aussie Rentals

Sydney, Oct. 1.

Governmental control of film rentals, via edict issued by Senator Keane, Minister for Customs, following survey made by Professor Copland, in charge of wartime price-pegging, may not prove to be the headache to U. S. distribs as formerly predicted, industry leaders say.

Although governmental control was last thing desired in pic biz by leading exhibs and distribs, nevertheless, now that it's in force means will be taken to see that it's kept in place, with extensions neither desired nor required, belief being that pic biz will be able to manage own affairs without benefit of officialdom.

With boxoffices, especially in city areas, keyed to top tempo on wartime intake, exhibs are dealing presently with distribs for product at pretty fair rates. Good war news has upped trade tremendously, and both exhibs and distribs are busy right now raking in the coin.

Aspect pleasing to distribs in Copland's coverage is fact that they will be permitted to seek a higher rate than that prevailing in April, 1942, date upon which Copland set contracts to rule from, for major films. Of course, the indie exhibs' ass'n, under Bill Harrop, will see to it that distribs will not be permitted to class every film a 'major' one in order to seek higher money.

Tradesters believe that if the distribs play ball with exhibs on rental rates, very little bother will result from the price-pegging group. Exhibs, too, according to tradesters, must play ball with distribs to make for smooth biz operation.

There are plenty of big pix awaiting release in this zone; hence both sides will want to reach agreement in order to cop the cash from a populace that's entertainment-hungry.

Point for exhibs and distribs to iron out is contract terms as applied under Copland's '42 dateline. It's believed here that a satisfactory adjustment will be made.

Novello Musical, With Ellis, Big London Sock

London, Nov. 16.

The West End's new click is 'Arc de Triomphe,' lavish and spectacular musical by Ivor Novello, which bowed in at the Phoenix on Nov. 9.

Musical stars Mary Ellis. A long run is assured, with the opening night audience enthusiastic and the press giving it a big sendoff.

PERKINS, COHEN ON GRIPSHOLM TO N. Y.

James E. Perkins, Paramount managing director for the Orient, and Isidore Cohen, Metro's manager for the Philippines, are aboard the Gripsholm, which is bringing exchange prisoners of war to N. Y. within the next week or two.

Boat reached Rio de Janeiro over the weekend.

Cal Hirsh, veteran American newspaperman in the Far East and for many years 'Variety' correspondent there before being interned by the Japs, is not among the latest contingent of civilians to be returned to this country on the exchange liner Gripsholm, according to latest reports.

Berlin Song

Continued from page 1

the first non-Berlin, Inc., publication of a Berlin tune in 25 years.

'My British Buddy,' interpolated into 'This Is the Army,' which opened rousingly at the Palladium last week, has swept the country and, judging by the amount of international press matter, will probably become an international hit. (Berlin cabled This Is the Army, Inc., to go to work plugging 'British Buddy,' since all revenue redounds to the Army Emergency Relief Fund, with the exception of the English engagement, when British war welfare organizations derive all the profit.)

Berlin turned over the 50G immediately to British service charities, whereupon Dreyfus matched that by also pledging all profits from the song to the same sources.

What Berlin started with his patriotic song may well become a general pattern with other commercial songs, the songsmith placing them on this side of the pond and thus hoping for international impetus from the West End, rather than from Broadway.

Parites to So. America

George Weltner, assistant to John Hicks, Jr., Paramount's foreign chief, headed for a swing through Latin-America by plane this week. He goes direct to Mexico.

Besides covering latest developments in Mexico, he also will visit Panama, Cuba and Guatemala. John B. Nathan, Par's managing director for Argentina, left about the same time for his post in Buenos Aires. He had been in N. Y. and Hollywood for about a month.

Current London Shows

London, Nov. 16.

'Acacia Avenue,' Vaudeville.
'Admirable Crichton,' His Maj.
'Arc de Triomphe,' Phoenix.
'Arsenic and Old Lace,' Strand.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Hi-De-Hi,' Stoll.
'It's Foolish But Fun,' Coliseum.
'It's Time Dance,' Winter Garden.
'Junior Miss,' Saville.
'Lisbon Story,' Hippodrome.
'Live for Love,' Haymarket.
'Lottie Dundass,' Cambridge.
'Moon Is Down,' Whitehall.
'Mr. Bilfrey,' Playhouse.
'My Sister Eileen,' Savoy.
'Panama Hattie,' Piccadilly.
'Pink String,' Duke of York's.
'Quiet Week-End,' Wyndham's.
'She Follows Me About,' Garrick.
'Something in the Air,' Palace.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'The Love Racket,' Victoria Palace.
'They Came to a City,' Globe.
'Watch on the Rhine,' Aldwych

JAPS AXIS-SLANT SHOW BIZ IN PHILIPPINES

Washington, Nov. 16.

Under Japanese guidance, Filipino Quislings are ridding their country of 'degrading American jazz music,' and otherwise organizing the country's show biz in accordance with orders of the Nip conquerors.

Stage and screen players were recently organized into the Stage & Screen Association of the Philippines, according to Axis sources.

Tokyo also announced that 'in order to rid the Philippines of degrading American jazz music and to revive in the minds of the Filipinos a true appreciation of fine music,' the Filipino National Theatre will produce six popular operas this season under the direction of Hilarion Rubio. Japs have a music mission in the country headed by Yamada, Nip composer. One of the first jobs of this commission was the recent launching of a New Philippines Musical Federation headed by Pedro Aunario, newspaperman and member of the Quisling Council of State.

Another stunt by the Japs was to schedule a musical compositions contest to be held in Manila on National Heroes Day. Contestants are asked to submit marches in honor of Jose P. Laurel, who is the Jap puppet president of the islands.

Mex Govt. Clamps Down On Immoral Pix Racket

Mexico City, Nov. 9.

New racket in the film industry, importing, distributing and exhibiting immoral American pix said to be produced by indies, is being eliminated by the federal government. Several Mexican distributors and exhibitors are said to have found this dealing in dirt more profitable than their legit business.

Films have been smuggled in wholesale through palm greasing this side of the border, government learns. Distribution and exhibition, all sub rosa, have been facilitated by like means, here and in key provincial towns.

Joseph McConville, Columbia Pictures foreign chief, left on Latin-American sales trip over the weekend.

Let's all give to the National War Fund! It gives to all!

COLUMBIA PICTURES

Payments To Chi Mob

Continued from page 6

Coughlin, now deceased, when he opened the Rialto in 1935 but said his only reason was that 'it was good business to see your Alderman in case you wanted a sign fixed or some other permit issued,' but the theatre op and former Des Moines circus man denied he was looking for 'political preferment.' He also denied Murray's claims that the Rialto was in trouble with police because of an 'obscene show policy.'

The defense also contended Barger's payments as described in court were for the purpose of having Browne and Bioff wipe out burly competition in the Loop, but the witness parried this attempt to explain the exchange of money by declaring his house always has had competition in Chicago and still has.

Continued to Pay

Barger, the testimony brought out, continued paying D'Andrea even after Browne, Bioff and Circella were jailed, but he stopped on instructions of a Federal agent who went over his books in May, 1942, and learned about the five-year-old transaction. Even when told that a Government man had instructed Barger to stop the payments, D'Andrea kept insisting he was being treated 'unfairly' and allegedly complained that the agent, one Emery, 'had no business doing that,' the witness testified.

In addition to 241 checks Barger said he paid D'Andrea, he told how Bioff put his brother-in-law to work as a stage fireman at the Rialto and forced Barger to put D'Andrea's sister to work in the office at $25 a week. When the girl quit work late in 1937, the witness declared, her brother's check was upped from $175 to $200 over his protests.

Late in 1935, Barger testified, Bioff put the bite on him and was given $9,000 in cash between October and December. At about the same time, he said, Francis Maritote ('Frank Diamond') was introduced to him by Bioff or Circella (Dean)—he couldn't remember which—and shortly after went on the payroll.

Describing how Diamond would call on the phone and say 'This is Dr. Frank,' Barger told how meetings then were arranged at which he turned over checks totaling $8,400 to his new-found 'friend' in 1936. These payments subsequently were taken over by D'Andrea, he stated.

In 1937, however, according to the witness, Diamond received an additional $5,250. Also this year, Barger said, he paid Bioff $10,000 adding that the latter took his word for the profits and did not insist upon examining the books, much less the petty cash vouchers. In 1936, Barger testified, he handed over $12,700 to Bioff under compulsion. During the previous year Barger closed his Star and Garter theatre and sold equipment for $7,000.

Circella immediately put in a claim for half of this amount, the jury was told, and even though Bioff assured Barger he wouldn't have to kick in, when the theatre op appealed to Willie, the net result was that Circella got $3,500 out of the deal.

Ralph Capone

The name of Ralph Capone was introduced by prosecutor Kostelanetz over the heated objections of Murray but the testimony was tame, merely concerning a visit Barger made to Capone's home to visit his ailing mother-in-law who was a friend of long standing. Frank Diamond was present during Barger's visit but the latter testified there was no business of any kind transacted.

A $1,000 check given D'Andrea presumably for a ward political fight also enlivened the scene briefly but the incident faded with nothing being introduced to prove the check had been issued for any reason but that advanced by the witness. During 1938 the 'syndicate,' which had adopted the Rialto, according to the owner, sent an auditor to check the profits and by 1940 he was making weekly visits to break down the week's profits on behalf of his clients.

As cross-examination began, Murray drew from Barger the admission that he was afraid of Bioff even though he did not know him or anything about him when Browne brought him to his theatre, but Barger explained his reaction by saying he would be 'afraid of anyone who barked and shouted like Willie did.'

Following Barger to the stand was John P. Smith, of Chicago, who identified himself as the business manager of IATSE Local 110 and a motion picture operator since 1916. He described his ascendancy to his present post and said he had been forced to split his $400 a week salary with Circella after the latter arranged his election in 1937 without opposition. Other union officers elected then also 'kicked in' to Circella, Smith declared, and was describing methods of payment when court adjourned.

Prosecutor Kostelanetz climaxed yesterday's morning session by waving a bundle of checks in front of the jury to tell them they represented payments of approximately $50,000 over a five-year period made by the Windy City burlesque operator to D'Andrea, or his representative. Barger previously had testified that D'Andrea did no work for his $175 or $200 weekly salary but was supposed to handle labor trouble which the witness declared was nonexistent.

Barger, sole witness at the session, testified in direct examination he made the payments to D'Andrea as well as splitting the profits of the Rialto theatre with Browne-Bioff Associates because he was 'afraid of what might happen to him or his property.' The Government led Barger through a long and involved recitation of his business experiences in Chicago from 1932 to 1942.

Muscled In

Highlights of the testimony were Barger's telling of his first contact with Bioff and the recital of how D'Andrea and Maritote (Frank Diamond) entered the picture. Early in his Chicago career when he was operating the Star and Garter theatre, Barger related, Browne and Bioff called on him with demands for money and later, in March, 1935, when he opened the Rialto as a burly house, the pair called to see him.

'Bioff said he would have to have $20,000 or $25,000,' the tall, solemn-faced witness said, 'and when I told him I didn't have that kind of money he just laughed and said he would like to have half of me because he said he knew I had plenty of money.'

A few weeks later, Barger related, Bioff came around to the theatre and greeted him with 'How's business, partner!' The witness described how he protested against the proposed 50-50 split in vain, but finally agreed to make monthly payments. At the start, he said, Bioff and Nick Circella (Dean) dropped around to the house to check up on business and collect money. Bioff, evidently at this time was feeling his oats as a big business man because on one occasion recalled by the witness Willie sneered at Dean for checking petty cash vouchers in the Rialto office and told his involuntary partner (Barger), 'See that, that's how petty he is.'

Barger, during his stay on the stand, identified D'Andrea and Maritote as the men he had dealings with in Chicago and, at the request of Kostelanetz, pointed them out in their places on a bench inside the enclosure where the other six defendants also were seated.

Defense counsel Murray took over cross-examination of Barger shortly before the noon recess and from the outset sought to prove payments made by the witness to Brown, Bioff and others in Chicago were for the purpose of eliminating burlesque competition and that for this purpose the transactions were eminently successful. Murray had little luck with the witness in the opening clashes with Barger standing his ground and refusing to get rattled at the aggressive cross-examination tactics.

Resuming on Monday, Cohn proved himself a new type of character in the cast of producers who had taken the stand to tell of their multiple fears for their properties and persons as the reason why they allegedly submitted to Bioff and the Chicago strong arm outfit.

Paid Nothing

Cohn made clear that he did not pay any shakedown coin to anybody, never intended to pay, and had had no trouble over it. He denied Bioff's previous testimony to the effect that Willie and Cohn had discussed the shakedown payments, and said that he learned about the rakeoff arrangements only from Leo Spitz, who 'told me my share was $25,000 if I wanted to keep the theatres open. I said, 'no, I wasn't going to pay anything.' And he didn't, Cohn said.

James D. C. Murray, defense attorney, cross-examining Cohn, picked up the cue and shot back at him. 'You didn't pay a dime to Bioff but you went right on distributing your pictures all over the U. S., is that right?'

'That's right,' affirmed the witness.

Although Cohn said, on Monday, that he had weakened his friendship with Roselli on the advice of his lawyer, he began his session on the stand last Wednesday with a warm affirmation of the cordial relations between himself and the defendant. He outlined how they had lived in the same Hollywood apartment house the Sunset Plaza; had frequented the same restaurants; had pooled their winnings on the ponies, and had exchanged gifts. In fact, Cohn provided a minor sensation in the courtroom by declaring that the ruby ring he was then wearing on his hand had been given him by Roselli. As he talked, Cohn exchanged frequent smiles and glances with the defendant.

Debts Repaid

He outlined the facts of two loans made to Roselli, both of which were promptly repaid, and said that Roselli was out of debt to him when, on Nov. 8, 1937, the defendant played a key role in ending a one-day strike called at the Columbia lot by Willie Bioff over 'trouble with the hairdressers.' Cohn told how Roselli arranged a meeting between himself and Bioff at which the latter informed the producer that the strike was off. Cohn said Roselli originally introduced him to George Browne and Bioff in the Brown Derby restaurant, Hollywood.

A host of minor government witnesses trooped through the stand in connection with the effort of Boris Kostelanetz, special assistant U. S. attorney-general, to link the eight defendants with Browne and Bioff, already convicted. On the whole, Kostelanetz was rather successful, for witness after witness 'put the finger' on various defendants by positively identifying them, in the courtroom, as the men who were present at different meetings with Browne and or Bioff.

Thomas in 'St. Mark'

Hollywood, Nov. 16.

Lowell Thomas, author and radio commentator, plays himself in a sequence of the 20th-Fox picture, 'The Eve of St. Mark,' with the scenes filmed in N. Y.

Meanwhile the picture is winding up in the Westwood studio with a few added scenes directed by John M. Stahl.

TO OKLA. CITY FOR TRIAL

Battery of legal talent representing United Artists, Paramount and Columbia, including Ben Pepper, Louis Phillips, Louis Froelich and Max Rose, left over the weekend for Oklahoma City for pre-trial huddles on Griffith anti-trust case.

Trial date will be set at parley.

Limit Runs

Continued from page 5

final weeks than was averaged on first two years ago; however, they aren't being held to the limit of their endurance.

Even smaller houses in the hinterland are being held down by at least one of the distributors on length of run when deals are made. This company, on top pictures, has it figured out that while a picture will do strongly on five days, on two additional days its average might fall badly, this at the same time interfering with a run behind. The limitation on days is also being invoked especially where the playing-unit system of selling is employed and where sliding-scale arrangements are made.

Because of the much higher level of grosses attained in wartime, one of the major distribution heads points out that, although the holding of pictures is based on local conditions, a film might not have been held at $10,000 two years ago, but now not at $15,000.

Kit Carlisle's Pix

Hollywood, Nov. 16.

Warners signed Kitty Carlisle to a singing-acting contract with several filmusicals in view.

Pact starts in January, when the actress returns from New York, where she will spend the Christmas holidays.

U. S. Navy Official Photo

SOUND...*in war and peace*

Strange as it may seem, the same principles learned in recording and reproducing sound for motion pictures are today being applied by scientists to speed the winning of the war.

Naturally the engineers at Bell Telephone Laboratories and Western Electric—who gave the screen its voice—are actively engaged in the development of these new weapons.

Many of their new discoveries and improved techniques—hastened by the pressure of war—will be utilized in the development of equipment to provide still finer sound in post-war pictures.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
195 BROADWAY, NEW YORK, N. Y.

★ SPEED THE DAY OF VICTORY BY BUYING WAR BONDS—MORE WAR BONDS—AND STILL MORE! ★

CHRISTMAS SOCK OF 1943!

You can make it come true with showmanship!

War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City

Peak Hoodlumism

Continued from page 3

a supplementary police force to cope with the situation.

Broadway cops are sympathetic with theatre operating headaches and are starting to slap hoodlums around but apparently this has proved no effective deterrent.

One Capitol theatre usher, after chasing the hoodlums, made the mistake of going out to the sidewalk and not only had his uniform cut into ribbons but was beaten up as well. Several assistant theatre managers have been likewise assaulted.

Another racket in the past was to double-talk theatre cashiers in asking for press passes, but that's been curbed now.

More Pix on Delinquency

After 'This Is America' and 'March of Time' shorts paved the way by dealing with the problem of juvenile delinquency, batch of features on this national problem shortly will hit the market. First to go into general release probably will be 'Where Are Your Children?' already completed by Monogram. Understood that Hearst papers will give it full publicity because of W. R. Hearst's personal interest in this problem.

Immediately after that RKO expects to have ready 'Are These Our Children?' which also treats with juve delinquency. Several other studios are reported planning to rush stories on the same subject into production. Because of timeliness of topic and growing need for constructive suggestions for solving the current No. 1 headache of wartime U. S., early release is expected of all these forthcoming efforts.

Swing to picturing juvenile delinquents was touched off by 'Youth in Crisis' (MOT), and 'Children of Mars' (RKO-Pathe) in its 'This Is America' series. Both sought solution of the nation's problem of curbing wild youth in wartime. 'Youth in Crisis' currently in playing the Music Hall, N. Y.

Detroit Teachers Order Probe of Pix, Radio As Causes of Delinquency

Detroit, Nov. 16.

Teachers here have ordered that a study be made of films, radio programs and popular literature to determine if they are factors in the cause of juvenile delinquency.

The entertainment forms were singled out for a special investigation following the numerous charges during the current juvenile delinquency crusade that pix, radio and cartoon books were major contributing factors, with many of the proponents of these theories advocating stricter censorship.

The teachers took no stance on the censorship matter but decided to govern future action on what the research committee finds. The move for the investigation of the amusement field came from the Detroit Teachers Ass'n which will put the investigating committee in the field.

Despite Detroit's reluctance to put in a curfew law to check kid lawlessness, since police officials here figure it would be 'unenforceable' and lead to further contempt for order, plenty of curfews are being put into effect in this area.

Latest has hit the co-eds at the University of Michigan, where the Dean of Women has put in a 'lights out' order for 11 p.m. Order did not come from any 'lawlessness' on the part of the co-eds but from a new twist on the need for curfews. Alice Lloyd, the dean of women, declared that the curfew was designed to bring up the health level of the youngsters at the school since many were rejected as blood donors by the Red Cross because of their poor health condition.

Another curfew has come in in the Detroit suburb of Hazel Park, where all kids under 16 have to be off the streets by 10 p.m. Parents are made responsible with fines ranging from $5 to $100.

Kid Curfew in Dallas

Dallas, Nov. 16.

In line with the present nationwide drive to combat juvenile delinquency, Dallas theatre men have combined to issue a ban against children's admittance to their houses before 3:30 p.m., Monday through Friday. Theatre men all voluntarily imposed the curfew after school authorities complained of truancy among the kids.

Ban is imposed on all youngsters under 16 years of age.

Heave Seat From Balcony

Springfield, Mass., Nov. 16.

Manager George Freeman could have used a marine or two the day 'Guadalcanal Diary' arrived here. The mob that swarmed into Loew's Poli theatre on Armistice Day not only broke two of his plate glass doors, but also heaved a chair seat from the balcony into the orchestra.

Though the house was packed, no one was injured. One of the women downstairs entered a complaint with police. The seat was torn from the chair.

Overseas Pix

Continued from page 4

make the shows possible. From only 370 at the end of last year the number of projectors installed at the present time in service camps has mounted to 2,500, Hubbell declared.

Bottlenecks in production of 16 mm. color prints has limited shipments of these pictures to only one a month, but this was declared to be the only factor which prevents all new Hollywood product from being shipped overseas as soon as completed. All new feature pictures, except those in color, are made available to the Army immediately upon completion, Hubbell disclosed, and go forward to the foreign exchanges without delay.

Present Army film exchanges are located in Persia, Egypt, Algeria, the Gold Coast, England, Iceland, Greenland, Labrador Newfoundland, Trinidad, Bermuda, Panama, on the Alcan highway, Alaska, Hawaii, the Fijis, New Caledonia, India and Brisbane, Australia.

Several subexchanges also are included in the network. Additional exchanges are contemplated as the progress of the war makes them necessary.

The most popular films with the boys, according to Army spokesmen, are musical shows with comedies running second. Westerns, contrary to advance opinion, have not much pulling power and war films are distinctly N.G. for soldier fare, Hubbell revealed. War clips are retained in the newsreels, however, although here the attempt is made to play up sports and other 'escape' subjects.

During the first 10 days of this month, the Army reported, the following films were included in those shipped overseas: 'Jane Eyre,' 'Sahara,' 'Top Man,' 'Flesh and Fantasy,' 'Destroyer,' 'Princess O'Rourke,' 'Holy Matrimony' and 'True to Life.'

Among industry reps at the luncheon were Nicholas M. Schenck, Harry M. Warner, Barney Balaban, M. Peter Rathvon, John O'Connor, Jack Cohn, Carl Lesserman, Joseph Bernhard, William German and W. C. Michel. The Army contingent was headed by Maj. Gen. Frederick H. Osborne and Brig. Gen. Joseph Byron and included Col. Kirke Lawton, Lt. Col. William E. Slater, Maj. Orton Hicks, Maj. J. E. Allen and Capt. Seymour Mayer.

Joseph A. Seidelman, of Universal, and Howard Dietz, Metro, consultants for the industry to the Secretary of War, also were on hand with Arthur Mayer, Edward Schreiber and Phil Reisman, of the War Activities Committee.

Hecht Pageant

Continued from page 4

a tour of the leading cities, even though of necessity it be done on a much less pretentious scale, merits serious consideration.

A Procession of Pain

Over the vast stage of the Garden was spread the 'Gallantry' allegory—the column after column of United Nations soldiers who have fallen in battle; the endless procession of Europe's persecuted, the Jews from the Polish ghettos, the Greeks who were starved to death, the children of Coventry, the heroic Russians and Chinese. To them all the Gate Keeper extends a welcome, to come in and find the peace and forgetfulness they so fully deserve. But they refuse: peace and forgetfulness are not for them until the last Nazi has been driven from their lands, until their children can once more be happy and the torch of humanity is again blazing.

That the vast spectacle, with its numerous stage elevations, its intricate lighting and scenic effects moved virtually without a flaw is a tribute to Leon Leonidoff's staging. G. S. Eyssell, managing director of the Radio City Hall, N. Y., and the numerous others associated with its presentation.

In an effectively directed rally program which preceded the pageant, others from show biz also contributed. Included were Danny Kaye who, skedded to go overseas soon to entertain the Yank troops, was appropriately starred in a USO-Camp Show presentation which also featured the badminton champs, Kenneth Davidson and John Scott, Lauritz Melchior, Frank Sinatra and the Music Hall Rockettes were also on hand, as was Mayor LaGuardia, who officiated at an impressively-staged 'Roll Call of Heroes,' and led the mass bands of New York's police, fire and sanitation departments. Maj. Gen. Frederick H. Osborn, chief of morale services, U. S. Army, and Mrs. Eleanor Roosevelt, among the rally speakers, stressed the vital morale role of entertainment in helping to speed the victory.

Emil Schram, chairman of the N. Y. committee of the National War Fund, who presided, also kudosed show biz for its cuffo contributions and lauded the work of the United Theatrical War Activities Committee and its exec chairman, James E. Sauter. *Rose.*

Rep. to Use Five Bands In 'Atlantic City' Pic

Hollywood, Nov. 16.

Albert J. Cohen, Republic producer, is rounding up 15 production numbers for 'Atlantic City,' with at least five bands.

Picture is based on the annual conventions and beauty contests in the New Jersey seashore resort over a period of 40 years.

H'wood's Peak Prod.

Continued from page 5

many pictures as possible finished before the holidays. Execs know from experience that production invariably slows down as Christmas approaches, so they want to get their product out of the way.

Studios, too, are weak in manpower, due to the war. There is vast uncertainty about the draft, and the more pictures that can be completed the stronger backlog studios have in their vaults. All want as big a stock pile as possible.

Then, the abandonment of war pictures in great measure by the majority of companies have left schedules to be caught up with, dropping of war themes having left a number of studios with blank spaces in their production slates. These holes must be plugged so the number of pictures which must be finished can be hopped up. Studios with already-completed war films on their shelves must have others ready to take their places in the event public distaste to war films becomes so intense that their release must indefinitely be held up.

Paramount and Universal share honors for highest number of films to be before the cameras during November. Pictures on each lot hit high of 17, counting those currently in production, those which were completed earlier in month, and others to be started before end of month. As against this number, Paramount last November had six in work, and Universal 10 for same period.

Following these two studios are Columbia, with 15 in production during November, Metro, 13; 20th-Fox and Warners, 12; RKO and PRC, seven; Republic, United Artists and Monogram, six.

40 Pix Coming 'n' Going at WB

Warners put a dozen more writers to work on 11 forthcoming pictures, reaching a new high of 40 in the total number of films in various stages of scripting and shooting on the Burbank lot.

Newcomers in the writing mill are Frank Gruber, Vladimir Pozner, A. I. Bezzerides, W. R. Burnett, Bern Schoenfeld, George Sklar, Abem Finkel, Marvin Bowrowsky, Steve Fisher, Lili Hatvany, Arthur Homman and Leo C. Rosten.

Charlotte Variety Club Elects

Charlotte, N. C., Nov. 16.

The Charlotte Variety club has elected officers for the coming year.

They are Lester C. Sipe, chief barker; Benn Rosenwald, first assistant barker; Harold Keeter, second assistant barker; H. F. Kincey, dough guy; and T. A. Little, property master.

New York Theatres

MGM's STARIFFIC TECHNICOLOR HIT! THOUSANDS CHEER
30 STARS... 3 BANDS
ASTOR B'way & 45th St. POPULAR PRICES Continuous from 10 A.M.

MICHAEL TODD PRODUCTIONS
ETHEL MERMAN in SOMETHING FOR THE BOYS
Staged by HASSARD SHORT
Book by HERBERT & DOROTHY FIELDS
COLE PORTER SONGS
ALVIN, West 52nd St. Mats. Wed. & Sat.

THAT ROBUST INSTITUTION
STAR AND GARTER
Staged by HASSARD SHORT
with Prof. LAMBERTI
and the Famous Star and Garter Girls
MUSIC BOX, W. 45th St. Mats. Thur. & Sat.

RICHARD TREGASKIS' GUADALCANAL DIARY 20th
with Preston FOSTER • Lloyd NOLAN
William BENDIX
PLUS A BIG STAGE SHOW ROXY 7th Ave. & 50th St.

ON SCREEN HUMPHREY BOGART Starring in SAHARA
Capitol BROADWAY AT 51st STREET
IN PERSON LAWRENCE WELK and His ORCH YVETTE TRUTH OR CONSEQUENCE

LOEW'S State TIMES SQ.
ON SCREEN Thurs., Nov. 18 "LASSIE COME HOME" In Technicolor! Roddy McDOWALL Donald CRISP
IN PERSON Lou Walters presents THE FAMOUS N. Y. Latin Quarter Revue Starring Dave APOLLON

RADIO CITY MUSIC HALL
'CLAUDIA'
Spectacular Stage Productions

"Good . . . for the whole family."—Nichols, Times.
50c, $1 & $1.50 PLUS TAX
Sat. Nights Only, 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
STARS ON ICE
CENTER THEATRE, Rockefeller Center
CO. 5-5474—Eves. 8:46, Sun. 8:15. Mats. Sat. 2:40; Sun 3. Special Thanksgiving Mats. Nov. 25 & 26. No Mon. Perf. Mail Orders Filled.

HELD OVER 2d WEEK
EXTRA! WHAT IS HAPPENING TO OUR CHILDREN TODAY?
YOUTH IN CRISIS
LATEST MARCH OF TIME
A 20th Century-Fox Release
RADIO CITY MUSIC HALL

SAMUEL GOLDWYN'S
THE NORTH STAR
NEW VICTORIA • RKO PALACE
B'WAY & 46th — Daily, 2:45, 8:45 Mats (except Sats., Suns., Hols.) 75c, $1.10 Eves., $1.10-$2.20 Extra shows Sats., Suns., Hols. — CI 6-7429
B'WAY & 47th Continuous performances Popular priced run Doors open 9 a.m.

NOW PLAYING
BETTE DAVIS • MIRIAM HOPKINS
In Warner Bros. Hit
"OLD ACQUAINTANCE"
HOLLYWOOD THEATRE
At 51st St. and Broadway
Opens 10 A.M. Late Feature 11:30 P.M.

"FOR WHOM THE BELL TOLLS"
Continuous Performances from 10 a.m.
RIVOLI B'way & 49th St.

"I DOOD IT"
A Metro-Goldwyn-Mayer Picture
Red SKELTON
Eleanor POWELL
In Person
Woody HERMAN and His Band
PARAMOUNT Times Square

3rd WEEK
Olivia De HAVILLAND • Robert CUMMINGS
Jack CARSON
In Warner Bros. Hit
"PRINCESS O'ROURKE"
In Person
SHEP FIELDS and His Orch.
Special Attraction
THE MERRY MACS
B'way & 47th St. STRAND

"He says he eats 'em between rounds for the psychological effect."

Exponents of the clear eye and the bulging bicep are most widely publicized of all Wheaties fans. However, statistics show innumerable less rugged souls who also eat Wheaties . . . contentedly, without delusions of muscular grandeur. They simply like them.

— here's why all records are being broken at the SPECTACULAR TWO-THEATRE RUN ON BROADWAY — at the RKO PALACE and

(Continuous Performances at 75c, $1.10, $1.65)

at the NEW VICTORIA

(Twice Daily, $2.20 Top)

where tickets are SELLING eight weeks in advance!

"MOVIE OF THE YEAR"

—says LIFE Magazine

"Goldwyn makes eloquent tone poem of Russian town in peace and war . . . What gives it eminent distinction over any other production of the year so far is its epic breadth and sweep."

WALTER WINCHELL Says:

"'The North Star' is about as tops as cinema gets."

LIBERTY Magazine:

"'The North Star' is more than a great and thrilling motion picture. It is a human document particularly needed at the present time. Every American owes it to himself to see it."

TIME Magazine:

"A cinemilestone. No other Hollywood film has done the job quite so well."

THE NEW YORKER:

"An award for meritorious script writing . . . to LILLIAN HELLMAN. The picture is a honey and MR. GOLDWYN and MR. MILESTONE ought to be complimented."

NEWSWEEK:

"Exciting entertainment, it is as timely as today's headlines."

N.Y. WORLD-TELEGRAM—*Alton Cook:*

"'The North Star' is full of tremendous emotional and dramatic impacts—moments that will remain landmarks in any movie memory."

CUE Magazine—*Jesse Zunser:*

"Eloquent, spectacular, splendidly played drama."

N.Y. TIMES—*Bosley Crowther:*

"'The North Star' was presented at two theatres—an honor accorded to only a few previous films . . . Has so much in it that is moving and triumphant."

N.Y. POST—*Archer Winsten:*

"Excellent . . . It is a picture worth going out of your way to see."

N.Y. SUN—*Eileen Creelman:*

"A Samuel Goldwyn production, polished and smooth, luxurious in all its production values."

N.Y. HERALD-TRIBUNE—*Howard Barnes:*

"Picture has heroic proportions . . . filled with exuberant songs. Final sequences are melodramatic . . . they are tremendously effective. It has obviously been written from the heart."

PM—*John T. McManus:*

"A superfine film about Russia, by and for Americans . . . Completely enthralling. Has moments of inexpressible charm and gaiety and peaks of tremendous excitement. You can bet your bottom simoleon that 'The North Star' is one h - - l of a wonderful movie."

SAMUEL GOLDWYN'S GREATEST PRODUCTION

"THE NORTH STAR"

Directed By LEWIS MILESTONE

Original Story and Screen Play By LILLIAN HELLMAN

RELEASED THROUGH RKO RADIO PICTURES, INC.

Public Service Shows Suffer As Local Stations Sidetrack 'Em for Comm'ls

Chicago, Nov. 16.

With many stations throwing network public service programs off the air in favor of revenue producing local shows, it is rapidly becoming apparent that many public service shows will have to show a marked improvement in order to stay on the air.

In many cases war message programs, such as the 'Army Hour,' are getting wide acceptance by the local stations, but many of the old-line public service shows of prewar days are being washed out. These are being supplanted by local shows sponsored by merchants, who are offering nothing better than programs of phonograph records which, while revenue producers for the coffee pot stations, are doing little to elevate the general standards of radio.

A case in point, according to Walter Preston, program manager of the central division of CBS, is that network's 'Men of Books,' aired Saturday afternoon from 2-2:30 over the full network. 'This type of program leaves its point of origin (Chicago) literally and actually a poor relation,' he said. 'It has no promotion, little or no publicity and in many cases is dropped, picked up and then dropped again by the local stations. This makes it literally impossible for the show to develop a high enough rating to interest a potential sponsor. Finally, if the show is dropped entirely in favor of a local show that is a revenue producer, the chances of developing an audience for the show are nearly zero.'

'As against this example,' continued Preston, 'take the case of a network commercial that has the sponsor's publicity department behind it, newspaper tieups, dealer tieups, network promotion and publicity and in many cases big names. Weighing the case of the commercial show against the case of the public service show very clearly indicates why local stations are throwing the sustainers off the air.'

'Public service programs are a very real problem,' said Judith Waller, director of public service programs of NBC's central division. 'It's partly due to the war and partly due to the fact that radio is growing up, but in the final analysis there is only one permanent solution to the problem: proper staging, acting, directing, music, publicity and promotion that, if not on a par, are at least in the same league with network commercial shows. This would create a demand for public service shows on the part of listeners of the smaller stations that could not be ignored.'

AMERICAN HOME TEES OFF MUSICAL DEC. 3

American Home Products' plan to air three half-hour shows weekly via CBS Wednesday, Thursday and Friday at 7:30 p. m., has been completed with the setting of an as yet untitled musical stanza featuring an orch of 30, chorus of 14 and individual vocalists. Latter tees off Friday, Dec. 3.

The Wednesday half-hour, effective Dec. 1, will be filled by 'Easy Aces,' and the Thursday period, starting Dec. 2, features 'Mr. Keen.' Both shows are currently quarter-hour offerings Wednesday through Friday, and are handled by Hummert for American Home Products as part of the Blackett-Sample-Hummert organization, which splits up Jan. 1.

A 15-minute recorded whodunit series, formerly known as 'Inspector Brown,' and set for the Blue Pacific Coast Network Nov. 30 for Anacin (American Home Products), has been retitled 'Inspector Hawkes and Son.' It will be heard Tuesday, Wednesday and Thursday at either 7:30 or 9:30 p. m.

Adam Hats' Blue Show Folds After 13 Wks.

Chicago, Nov. 16.

Adam Hats is folding its Sunday night Blue network program, 'That's a Good One' at the end of its present 13 week cycle.

The series started nine weeks ago.

From Theatre to Radio

Atlanta, Nov. 16.

Sam Kane, manager of Lucas & Jenkins' Roxy here, has resigned to become sales manager for WATL, local Mutual outlet. Kane had been with L. & J. for 10 years.

Kane's successor at Roxy has not been named to date.

Ginny Simms East For Three Airings

Hollywood, Nov. 16.

Ginny Simms and her 'Johnny Presents' show moves east for three broadcasts beginning Nov. 30. Myron Dutton, writer-director, accompanies the singer-m.c. east.

Ray Block's orchestra draws the music assignment.

MORGAN MAY STICK WITH BRICE PROGRAM

Wayne Griffin, radio head of the Phil Berg-Bert Allenberg agency in Hollywood, is east on behalf of the Frank Morgan package show to talk with Benton & Bowles and General Foods. Both take the attitude that Morgan should not interrupt his stint on the Fannie Brice program, especially in view of the no time-availability, plus the present choice slot with Miss Brice.

GF and B&B promise Morgan his own package later and are reported willing to make every effort to get him a late spring or early fall (1944) groove all his own. Under the circumstances, it's figured Morgan will remain as is. This also scotches the Metro package deal talk.

Blue Gets H'wood Theatre To Ease Studio Congestion

Hollywood, Nov. 16.

Crowded out of its rented studio space at NBC's Radio City, Blue network has closed a deal with Pantages theatre in Hollywood to use the long-dark stage of the house for a five-time weekly sustaining quizeroo. Theatre audience will be used as subjects by Ken Niles, m.c., and Louis Quinn, producer of 'Strictly for Laughs.'

Marks the first time that a radio program has emanated from the Hollywood boulevard house.

Todd Joins 'Basin St.'

Dick Todd, radio baritone, becomes a permanent member of the Blue network's 'Chamber Music Society of Lower Basin Street' (Sunday nights, 9:15-9:45), starting with his appearance on the Dec. 5 broadcast.

Todd will appear on the program whenever the guest star isn't a male singer. Expected that this will allow him about three shots a month.

SHARBUTT'S TRIO

Del Sharbutt has been signed by American Tobacco for its three network shows, 'Your Hit Parade,' Saturday nights on CBS; 'Your All-Time Hit Parade,' Friday nights on NBC, and Kay Kyser, Wednesday nights on NBC.

Foote, Cone & Belding is the agency.

Premieres

(Nov. 17 to 28)

Nov. 18

'Treasure Hour of Song,' with Licia Albanese, Francesco Valentino; Alois Havrilla; 9:30—10 p.m., Thursdays; WOR-MBS; Conti Products, Inc.; Bermingham, Castleman & Pierce agency.

Nov. 23

'America Tomorrow,' discussion program, cooperation of U. S. Chamber of Commerce; 10:30-11 p.m., Tuesday; WJZ—Blue; sustaining.

Nov. 27

'Metropolitan Opera,' with commentator Milton J. Cross; 2 p.m. curtain time; Saturdays; WJZ—Blue; Texas Co.; Buchanan Agency.

Nov. 28

'Metropolitan Auditions of the Air,' with Edward Johnson, Wilfred Pelletier conductor; 4:30-5 p.m., Sundays; WJZ—Blue; Sherwin Williams Co.; Warwick & Legler Co.

'Top This' Gets Six-Year Run

Contracts for 'Can You Top This?' on NBC for Colgate, and the Mutual network for Kirkman's, through the Ted Bates agency, which had two more years to run, have been extended for an additional four years. The new papers included a set of raises for the entire production.

The usual 13-week cancellation clauses remain in effect.

MARTIN MOVES BAND TO CARSON'S SOUPER

Hollywood, Nov. 16.

Freddy Martin's orchestra moves over to the Jack Carson program after completing its string for Fitch Dec. 8. Mary Lee, singer-comedienne, also has been signed as a regular.

Charles Dant is currently directing the music on the Campbell soup program.

Joan Davis, Salary Up, Sticking With Sealtest

Hollywood, Nov. 16.

Joan Davis has had her salary virtually tripled and is near the $3,500 mark now under a new deal to remain on the Sealtest radio program. Deal was consummated by the William Morris agency.

American Tobacco, via MCA, was trying to lure her away from Sealtest for Lucky Strike.

New Type Dudes?

'Riot Ranch,' a comedy stanza with a western background, is being auditioned this week for submission to agencies.

It features Hope Emerson and is written by Jerry Adelman.

ROCHESTER APPLAUDS RUBINOFF

'The audience applauded Rubinoff's serious playing, adored him in his clowning moments and went quite wild when he let loose with super-swung swing tunes."—Rochester (N. Y.) Times-Union, Nov. 6, 1943.

"If the audience had its way it would keep Rubinoff on the stage for hours."—Rochester (N. Y.) Democrat and Chronicle, Nov. 6, 1943.

November 19 to 25
MICHIGAN THEATRE
Detroit, Michigan

From the Production Centres

IN NEW YORK CITY . . .

Addison Amor and James Sheldon have joined the Blue production staff ....Thomas Flynn, former CBS press agent who entered the Army last April, has rejoined the department after having received an honorable discharge two weeks ago. He replaced Carleton Pearl, who was recently inducted....Lena Horne underwent a tonsilectomy Wednesday (10). She was slated to appear on the Owens-Illinois Glass Co. 'Matinee' via CBS at 4 p.m....Raymond Z. Henle, Washington correspondent for the Pittsburgh Post-Gazette, has joined the Blue's commentator staff. He is heard in the 15-minute period Monday through Thursday formerly filled by Henry J. Taylor, who is on an overseas assignment....Gertrude P. Gentzel appointed assistant time buyer for McCann-Erickson.

Maurice Rocco, current at Club Zanzibar, is featured in the spot announcements plugging the nitery, which went on four local stations last week (WNEW, WPAT, WHN, WINS)....Ralph Edwards, 'Truth or Consequences' m.c., is reported getting $7,500 a week for his Capitol theatre, N. Y., stint. Edwards will probably remain at the Broadway house till Dec. 9....Del Sharbutt will head WMCA's 'Can You Tell a Joke' stanza which tees off Friday (20).

Maurice Barrett, formerly production head at station WHN, joined the Harry S. Goodman production office as program director....Mary Mason joined 'The Aldrich Family' for tomorrow night's (Thursday) broadcast ....Howard Fast, author of the 'Citizen Tom Paine' best seller, scripted Saturday night's (20) 'Bond Wagon' show on WOR-Mutual for the Treasury ....Earle McGill, Radio Directors' Guild prez, addresses tomorrow night's (Thursday) annual meeting of the New York local of the American Federation of Radio Artists....Mary Caldwell, advertising and publicity director of WSB, Atlanta, in town last week to attend confab of representatives of NBC affiliates....Bob Shayon, CBS producer-director, attending Regional Wartime Conference next Saturday (20) at Stephens College, Columbia, Mo., but due back Wednesday (24) for his regular 'School of the Air' program....Scripters Erik Barnouw, Bob Newman and Mike Sklar classified 1-A....Casting: Ann Shepard, Joan Alexander, Reese Taylor ('Now and Forever'); Arthur Elmer ('This Life Is Mine')....Albert Ward now directing 'Now and Forever'....Jean Hazelwood (Mrs. Richard Widmark) underwent major operation Saturday (13). Widmark is in Baltimore this week with George Abbott's tryout of William Saroyan's 'Get Away Old Man.'

'Inspector Hawkes and Son,' a new Hummert whodunit transcribed serial, starts Nov. 30 on the Coast, with Alfred Shirley and Clayton Collyer playing the leads, Ted Steele organist and Arthur Hanna directing....John Charles Thomas and John Nesbitt brought their Westinghouse show east, with director Clare Olmstead also making the trip....Margaret Daum joined last Sunday's (14) 'American Album of Familiar Music' as a featured vocalist....Bill Zuckert, of the 'Lorenzo Jones' cast, joined the Seabees....Bob Tormey, Blue network staff director, partied yesterday by other Blue cue-throwers before being inducted....Casting: Buddy Buehler ('David Harum'); Arnold Moss, Bernard Lenrow ('Front Page Farrell'); Charles Webster, Vera Allen, John Gibson ('Mr. Keen'); Charita Bauer ('Lora Lawton'); Mark Smith, Ethel Wilson, James Backus, Joseph Julian, Jay Meredith ('Lorenzo Jones'); Artie Belle McGinty ('Second Husband'); Rodney Hunt ('Stella Dallas').

IN HOLLYWOOD . . .

Bob Burns passing up one broadcast to have an old injury knifed again. He'll be in the hosp for 10 days....Columbia's Bob Kennett here for talks on program relations with KNX department bosses....John Elwood beaming over biz in Frisco since he took over as headman for NBC....Andrews Sisters took their leave of the Roma wine show for a theatre tour, giving up the spot to the Pied Pipers for the remaining two weeks of the current vino setup....Sam Perrin back writing for Jack Benny after nine years. He moved in when Cy Howard moved out to play a comedy part in Maxwell Anderson's 'Storm Operations' on Broadway....Sam Hayes making a series of 26 platters for NBC library, recreating great sports events of the past....Jennings Pierce, director of public service at NBC, gets an assistant in Wayne Kenworthy, erstwhile commercial manager of KTFI, Twin Falls, Idaho....Another assistant appointment is that of Jean Meredith as right bower to Lloyd Brownfield at KNX press headquarters ....Capt. Abe Schechter, Maj. Jack Harris, Sid Strotz and Alex Robb really whooping it up in a corner booth at the Brown Derby....No sooner did Al Rinker land in town than he was presented with a 1-A by his draft board....Victor Borge, Danish radio-nitery comic, has one leg in khaki.

Fred Allen will do the first four shows from Hollywood when he gases up with Texaco next month....Lt. Peter Roebeck, Columbia's first war hero, feted by Don Thornburgh. A former page at KNX, Roebeck's bomber was shot down over the Mediterranean and he drifted for 60 hours before he was rescued. On his tunic he wears the purple heart and distinguished flying cross with two oakleaf clusters....Bing Crosby due back on Kraft Music Hall Dec. 2 with Ed Gardner as guest....Capt. Mel Williamson sitting in as Coast head of War Department's radio bureau until Jack Joy is recovered from a bladder operation....Maj. George Fielding Elliott and Hans Kaltenborn both on the Coast, the latter shoving off for a tour of the Pacific war front....Constance Moore drew the regular singing assignment on Lockheed-Vega's 'Ceiling Unlimited'.... Vincent Elliott, turned loose by the army, caught on at NBC as news editor....Fox Case, CBS director of public relations, will be one of the judges of the film studios' still photography exhibit at Columbia Square ....James L. Saphier sold 'Corliss Archer,' but he won't say to whom or where it'll be put.

IN CHICAGO . . .

Danny O'Neil, CBS-WBBM tenor, off the air for a week with a bad cold ....William J. Murphy, continuity editor, Michael Eisenmenger, sound effects, and Martha Reinecker, sales, are new members of the NBC central division 10-year club....Bee Ferbend, of the CBS press department in St. Louis, here for a week to do a publicity job on the Mary Lee Taylor-Pet Milk show....'Music Lovers Matinee,' a full hour canned music daytime show five times a week, bowed in Nov. 15 over WCFL. Show, set by Lou Goodkind, of Goodkind, Joice & Morgan, is sponsored by the Pine Forest Co.

Jimmy Wallington here from New York to act as m.c. at the opening of the 'Four Freedoms' bond show....Nate Gross, Chicago Herald-American columnist, has been signed to do a local chatter column of the air. Sponsored by the Illinois Commercial Mens Assn., the program will be aired 5:15 p.m. Saturdays....Lou Harrington celebrated his 10th year at the Wrigley building restaurant last week....Don Roberts, CBS central division sales manager, spent the weekend pheasant hunting. His wife had steak for dinner when he returned.

Ted Jardine, of J. Walter Thompson, Stuart Erwin, of 'Good Night Ladies,' and Les Weinrott, the producer, huddling at the Wrigley restaurant over the show they are offering Libby, McNeil & Libby. Show will be a new treatment of 'Mr. Meek,' originally produced by Weinrott.... Joseph Timlin, formerly with the Branham Co., is the new director of radio service at Schwimmer & Scott....The John E. Pearson Co. has been appointed to handle all eastern advertising contacts for the new 50,000-watter, KWBU, at Corpus Christi, Texas....Major George Fielding Elliot, CBS military analyst, broadcast his show from WBBM Chicago last week ....Don Doolittle, formerly with WAIT, is now a member of the WJJD announcing staff....Irene Anne Floto, NBC receptionist, announced her engagement to Donald Shaw Manchester, v.p. and director of Foote Cone & Belding....Chicago Daily News has added two 15-minute musical shows (transcriptions) to be aired over WENR on Saturday and Sunday afternoons.

SHOWS OVER 10G NOW RULE

Mutual's New Station Compensation Plan Interests Blue Affiliates

Chicago, Nov. 16.

Those of the Blue were not the only network plans aired in lobby and room huddles as Blue network affiliates poured into the Palmer House for their meeting with Edward J. Noble, the Web's new owner. The other network and the subject was Mutual and its new formula for station compensation. Particularly interested in Mutual's deviation from its present station contract were some 20 Blue outlets which also take the Mutual commercial service. The trend of the crosstalk among these stations was that Mutual, if anything, was discarding its Mutual complexion and assuming in its station relations a structure that was basically the same as that of NBC, CBS and the Blue.

Mutual, for its new plan of station compensation, had adopted the contractual formula which has existed for years between NBC and its affiliates. New Mutual agreement calls for the ceding to it of 16 free commercial hours and a compensation scale which starts at 25%, goes to 30% and ends at 37½%. Under the present Mutual deal with stations, the affiliates collect around 70% of the card rate for first to last dollar and pay for their own lines. The new agreement provides for absorption of line charges by the network. Mutual affiliates are being told that the surplus of several million dollars that will accrue to the network from this change in compensation formula will be devoted entirely to the production of network programs, sales promotion, etc., the stock in Mutual is held by 12 affiliates, with the largest blocks 25% each, owned by WOR, N. Y., and WGN, Chicago.

No Limits To Radio: Sarnoff

The end of the war will find the United States 'on the threshhold of a new era in radio, an era in which man will see, as well as hear, distant events,' predicted David Sarnoff, president of RCA, in an address Thursday (11) before the Lancaster, Pa., Chapter of the American Association for the Advancement of Science. Science, which has played a vital role in America's war effort, is destined to play an equally vital part in post-war reconstruction, said Sarnoff.

In his remarks on radio, the RCA proxy pointed out that 'the day may come when every person will have his own little radio station tucked away in his pocket...Tiny electron tubes may make it possible to design radio receivers and transmitters no larger than a fountain pen or a cigaret case. Some day people may carry television screens on their wrists as they now carry watches. As the useful spectrum of radio approaches the frontiers of light, the apparatus will become simpler and more compact.

'Radio vision will have many uses,' continued Sarnoff. 'It will serve wherever sight is needed. For instance, it will be used to prevent collisions on highways and railroads, on sealanes and airways of the world. Radio will be the new eye of transportation and commerce. Applications of radio optics are unlimited.'

Ed Gardner's 'Duffy's' Back to N. Y. Jan. 4

Ed Gardner brings his 'Duffy's' program back east for the Jan. 4 broadcast, to remain indefinitely. Florence Halop, Eddie Green and Johnny Johnson are also making the trip, as is director Joe Hill and the writing staff headed by Abe Burrows. However, Charlie Cantor will probably remain on the Coast, and Peter Van Steeden, now in New York, will take over the orchestra direction. 'Duffy's' is heard Tuesday nights on the Blue for Bristol-Myers. Young & Rubicam is the agency.

Paramount is currently making a film version of 'Duffy's.'

Plane Sick

Chicago, Nov. 16.

Five trips between New York and Chicago in five days had maestro Raymond Paige hanging on the ropes last week.

Broadcasting with the Morton Downey show from the Eighth St. theatre here Monday (8), Paige planed back for the 'Salute to Victory' show from New York Tuesday, returned to Chicago for the Wednesday Downey show, planed back to New York for 'Stage Door Canteen' over CBS on Thursday, and returned to Chicago Friday for the rest of the Downey broadcasts.

Sinatra, If Army Rejects, Will Get Vimms Program

Frank Sinatra will have a second commercial program, sponsored by Lever Bros., plugging Vimms vitamin pills, and starting Jan. 5, provided he fails to pass his Army physical. The show is slated for the 9-9:30 spot Wednesday nights on CBS, replacing the same account's 'Mayor of the Town,' with Lionel Barrymore. B.B.D.&O. is to be the agency.

Axel Stordahl is set to do the arrangements and conduct the orchestra on the show, with Bert Wheeler, Phil Silvers and several others under consideration for the comedy spot. Although the deal is merely oral at present, depending entirely on Sinatra's failure to meet Army physical requirements, the agreed price for the package is $12,500, with the singer owning the program and supplying the talent. It's figured his net from such a setup would be $6,000 or more a week.

In order to obtain a waiver from American Tobacco, which held an exclusive right to his commercial radio services, Sinatra agreed to extend his present contract to appear on the latter account's 'Your Hit Parade' stanza Saturday nights on CBS beyond the present two-year term. Foote, Cone & Belding is the agency on the tobacco account.

'All-Time Hit Parade's' Future Known This Wk.; Jolson Option Up Nov. 19

American Tobacco will probably decide this week on the future setup of its 'Your All-Time Hit Parade' series Friday nights on NBC. The account has until Friday (19) to notify Al Jolson whether it will pick up the option on him to become the star of the show.

Provided the Jolson deal doesn't jell, the account has several other possibilities open for the 'All-Time' series, one being to retain the present format. The current cycle ends Dec. 31.

OIL CO. WILL PUT VARIETY SHOW ON CBS

Hollywood, Nov. 16.

John Gordon, assistant radio director of the Compton agency here, is lining up talent for a half-hour variety show for General Petroleum.

Thursday night Coast time has been bought on CBS, but show spreads national when time opens up.

NEW PACKAGES UP TO $16,500

Ad agency executives have pretty well reconciled themselves to the circumstances that the day when a name variety show could be bought for under $10,000 is over; that is, at least for the duration. They look on the trend as merely reflective of current economic conditions and the unprecedented prosperity now being enjoyed by radio, plus the law of supply and demand.

The war has put the time-seller and talent in the driver's seat, and if the advertiser wants his radio participation badly enough he won't be inclined at this time to quibble over an additional few thousand for the talent budget.

Quite a number of the big-rating shows now on the networks figure considerably below the $10,000-mark for talent. But the new offerings now start at $12,000, and it's all practically being submitted on a package basis. From the appearance of things the only way that an agency can even expect the talent budget under the $12,000-level is to scout around for the various component units of a show and to put the program together itself, as happened this season in the instance of the Dinah Shore-Birdseye Food stanza.

The two electronics—RCA and Philco—have the talent phase of their hour shows budgeted appreciably above the $12,000-bracket. RCA's 'What's New?' is down for a weekly expenditure of $16,500, while Philco has itself apportioned for a weekly program outlay of $15,000. The Gertrude Lawrence-Revlon show, which is on the Blue Sunday nights, has a production bill of $13,500.

Two newly wrapped name packages are being peddled currently to agencies, and the asking price of each is as follows:

Frank Morgan.....$15,000
Frank Sinatra..... 12,500

Agencies Pass Up Studio Packages; Too Many Credits

Hollywood, Nov. 16.

Agencies are shying away from radio shows packaged by picture studios. Theory pretty generally accepted by all admen is that picture men are tough bargainers and to meet their demands would be to sell their stars and picutres rather than the client's commodity.

Two of the top show-buyers here have been approached by studios, but after hearing the terms and the flood of studio credits decided to build their own programs and deal with players agents.

2 More B'way Houses Go Radio, Hike Jam On Booking Setup

Two more Broadway theatres are going over to radio, further jamming the legit booking situation.

WJZ took over the Ritz, which was vacated by the fast flop, 'I'll Take the High Road,' last Saturday (13). It becomes the permanent home for the Philco-'Variety' 'Radio Hall of Fame' program.

WOR has been angling with the Shuberts for a lease on the Longacre, which has '3's a Family' as the tenant. John Golden, who produced the comedy, is ready to move provided the Shuberts have an acceptable house for 'Family.' The Ambassador was named, but 'Lady Behave' which opened at the Cort last night (16), will move there Sunday, as 'Get Away Old Man' is booked into the Cort next week.

Other legit theatres being used for broadcasting are the former Avon (Klaw), Hammerstein's, New Yorker and Vanderbilt.

Noble Meets Blue Affiliates 1st Time and All's Friendliness; New Owner Undecided on Stock Sale

Chicago, Nov. 16.

Edward J. Noble, new owner of the Blue network, met officials of the affiliated stations for the first time this afternoon (Tuesday) at the Palmer House. The session indicated that the acquaintance is starting with maximum friendliness. The one-day gathering will be concluded tonight with a cocktail party and dinner at the Raquet Club, with the network as host.

During the course of the afternoon confab Noble asserted that he has already invested $8,000,000 in the Blue network and that, with the cooperation of the affiliates, he hopes to make it a successful venture. He said that during his entire business career he has tried to exercise two knacks—buying firms with a future and picking men in whom he has confidence to operate them.

On the question of making Blue network stock available for purchase by the affiliates, the new owner explained that he is not yet ready to decide whether he wants to sell stock and, if so, how or when to do it. He noted that the Blue still faces a huge investment in its own studios and equipment, and for television and FM. He declared that until he knows how much this outlay will entail he will remain the sole owner of the network shares.

As is customary at such Blue gatherings, the network's bigwigs were each in turn trotted out before the

(Continued on page 37)

Shades of DeMille

Hollywood, Nov. 16.

Sight gags for broadcast audiences are still in good standing, apparently, with the Russel Seeds Agency. On Friday's (19) broadcast of 'People Are Funny,' three from the audience will don bathing suits and immerse themselves in bathtubs on the studio stage to describe whatever sensations they feel.

The C. B. DeMille bathtub influence has thus reached even radio.

Coast Agencies Watching Benny Don Lee Repeat

Hollywood, Nov. 16.

Agencies, especially those with shows airing in early evening from here for the east, are keeping close tabs on the Jack Benny transcribed repeat over the Don Lee network at 8:30 p.m. on Sunday nights. Several shows are reported ready to follow the lead of General Foods in rebroadcasting via wax despite earlier coverage of the Coast.

Crossley ratings attained on the Don Lee net by Benny will be closely scanned and will serve as a barometer for the others interested in such a move. Reason for the General Foods repeat is that the earlier Crossley failed to approximate half of the eastern rating. Breakdown of an average Crossley for Benny last season was 40 for the east and midwest, against 18 for the Coast on the 4 p.m. time. Before James C. Petrillo stepped in and called a halt to canned music on the chains, Benny hit a high Crossley of 27 on the Coast Blue with the late night repeat, averaging off with a 22.

It was not without a fight that Lewis Allen Weiss, head of the Don Lee network, grabbed off one of the most sought-after shows in radio. Blue network made a strong pitch, but lost out because it couldn't clear the network before 9:30 p.m. NBC also tried to hold the repeat on its skein through the process of having each Coast affiliate take the program off the line at 4 p.m. and play it back later at night. Inability to clear Portland and make available an earlier time than 9:30 killed off NBC's chances. CBS showed no interest in the proceedings.

Odd angle to the waxed rebroadcast, first under the new ruling by American Federation of Musicians, is that members of Phil Harris' band are paid $36 per man for the recording, whereas they would be paid only $12 per man for a live repeat. Actors are paid $26 for the rebroadcast.

FCC OK'S WMCA SALE TO STRAUS-DAVEGA

Washington, Nov. 16.

The Federal Communications Commission today (Tuesday) approved the sale of WMCA, N. Y., by Edward J. Noble to the Cosmopolitan Broadcasting Corp. At the same time, the Commission denied the petition of Donald Flamm, former owner, to hold up the transaction.

In a statement issued with the okay, the FCC declared that Cosmopolitan is legally, financially and technically able to operate WMCA. Nathan Straus owns 59% and Davego-City Radio Inc., owns 41% of Cosmopolitan's stock.

Station Mgrs. Have New Sales Worry

Chicago, Nov. 16.

Harold Hough, chairman of the Blue station's Advisory and Planning Committee and manager of KGKO, Ft. Worth, told the gathering of Blue Network affiliates at Palmer House today (Tuesday), that mounting business from networks was tending to produce in the average station's commercial manager a mixed sense of complacency and anxiety. The commercial manager, he said, was beginning to worry about his status, since overwhelming portion of his station's time was being occupied by network commercials and there wasn't much else for him to sell but news programs and announcements.

Hough urged that station operators take an appraisal of their spot sales situation in light of network prosperity and hypo the drooping spirits of their commercial managers by pointing out to them that they still have selling jobs to do, since increased business from the network has increased the value of station non-network time.

NBC, BBC Set Up Plan To Exchange Programs Of Characteristic Talent

A weekly exchange variety show, on which BBC and NBC will cooperate, will make its bow on the latter network Dec. 11 from 12:30 to 1 p.m. No title has been picked for the program, which will feature groups of American and British entertainers in turns characteristic of the two countries.

Show, as blueprinted, will use an English m.c. introducing principals from this country, with an American handling the same spot for the London broadcasts.

NBC plans to pick up artists in all parts of the country to give the program a typical American flavor and a similar travelling mike probably will be used for the English portions of the series.

Experts, Agency Men See Tele Going Places; 'Where' and 'How' Uncertain

By DON WALSH

We don't know where we're going but we're on our way!

This was the frank admission by tele spokesmen Wednesday night (10) when members of the American Television Society and the Advertising Club of New York got together at a dinner meeting at the Club's quarters in N. Y. The tele brigade made the most of their opportunity to pitch for commercial support from agencies and sponsors, and finished off the session with a television demonstration of Lever Bros.' sponsored Dumont show, 'The Face of the War.'

Business was terrific with an overflow of between 20 and 30 persons being forced to hear the speeches through a loudspeaker installed in the second-floor library of the club, where an extra tele receiver also was set up. Theme of the speeches, as in all cases where at least one tele man is present, was that post-war development of the new medium will be so rapid and sensational from a sales viewpoint that advertisers who lag behind are liable to find themselves out in the cold when commercial tele finally arrives.

The tele reps made no bones about asking for money and left no doubts in minds of the ad men that improved visual broadcast shows are going to be expensive. It was further explained that initial backers of commercial tele must pave the way without commensurate returns on their investments until national and international audiences come into being through development and widespread sale of low-priced home receiving sets.

Current Deficiencies

While painting the rosiest pictures for the future, the speechmakers were frank to admit present day tele programs leave much to be desired from sponsor and audience viewpoints. And the 'experts' were just as frank in admitting they didn't know just what path commercial tele would take when the post-war boom starts rolling.

Most informative was Robert L. Gibson, GE's assistant manager of broadcast operations, who recounted findings of recent surveys in the Schenectady area, where WRGB has been putting out all sorts of televised shows trying to find out which types of entertainment will click with fireside folk.

High spots of Gibson's observations were:

1. Tele talent will be scarce and production costs high.

2. News and sports events taking place on distant fields probably always will have more appeal than studio shows.

3. Producers, directors and technicians with film experience might supersede radio men in production of television programs.

4. Juvenile audiences presumably will be much more important when tele arrives. Gibson related how children give undivided attention to the screen during tele programs, while older persons are apt to be distracted if pies and chatter lag.

5. Repeat policy seems likely in tele with successful 'first runs' being put on as many times as they continue to draw.

John Southwell, of B. B. D. & O., and Tom Hutchinson, of Ruthrauff & Ryan, stressed the uncertainty with which program builders are approaching the new medium. New techniques are being evolved by trial and error, with much established radio practice being tossed out the window, the agency men declared. Both stressed the expense involved in staging televised productions on a par with today's topflight air shows. Hutchinson and Southwell threw the question of tele commercials up in the air and admitted it was anybody's guess as to how convincing eye-and-ear sales messages would be worked out for the hundreds of types of products prospective clients want to plug via electronics.

Norman D. Waters, president of ATS, presided at the dinner, and Allen F. DuMont, president of DuMont labs, left the club after the groceries had been consumed to make an appearance and brief talk on the tele demonstration.

Thomas F. Joyce, RCA vice prexy, discussed manufacturing problems and prophesied tele receivers in the $200 price range could be produced and would find an immediate market as soon as available after the war.

Postpone FM Huddle

Chicago, Nov. 16.

Representatives of 40 commercial FM stations as well as heads of several experimental stations, scheduled for a confab here Wednesday (17), called it off because of a Washington meeting early next month that many of the members plan attending.

Meeting, which was to be held at the Drake hotel, was called to discuss post-war problems of FM.

Probers Hear Attack on Fly

Washington, Nov. 16.

The Lea—formerly Cox—committee investigating the Federal Communications Commission had read into its record on Monday (15) a letter from Representative Carl Vinson, chairman of the House Naval Affairs Committee, arguing the unfitness of FCC chairman James L. Fly to sit as head of the Board of War Communications. Fly now holds that post.

The Vinson letter, dated March 7, 1942, was sent to President Roosevelt and contended that Fly was not the right man to head an important committee with 'responsibility over' military and naval communications in wartime. Principally, Vinson's letter was based on the action of the FCC in refusing to halt Japanese language broadcasts in Hawaii prior to Pearl Harbor.

'Without any question as to the integrity of Chairman Fly,' wrote Vinson, 'I seriously question his ability and judgment. Because of his successful opposition to the wire-tapping bill and to eliminating foreign language broadcasts in Hawaii, he must share in the circumstances surrounding Pearl Harbor. And his opposition to H. R. 5074 (i.e., a bill aimed at disloyal ship radio operators) delayed its passage until after Pearl Harbor and may have resulted in some losses.'

Vinson further charged that Fly retarded development of television and FM, and that, prior to Pearl Harbor, he refused to turn over the fingerprints of his employees to the FBI.

Eugene L. Garey, chief counsel of the Lea Committee, told the body in its first regular hearing since Representative Clarence Lea took over the chairmanship, that the Vinson letter was 'relevant not only to testimony already presented, but yet to be presented.'

The committee also put into the record testimony taken secretly in New York by the Garey staff, after witnesses had identified the testimony.

OWI RADIO BUREAU SKEDS D.C. HUDDLE

Washington, Nov. 16.

The Office of War Information Domestic Radio Bureau has scheduled a meeting on OWI problems here Friday (19) of regional consultants from all over the U. S. Twenty-five of the 28 regular consultants, who are industry advisers to the OWI, are expected to attend this confab, which will also include Government representatives.

Palmer Hoyt, chief of Domestic OWI Operations, will speak at a special luncheon of OWI workers and consultants, which will be followed by an afternoon huddle with reps of five other Government agencies. Col. Edward Kirby will represent the U. S. Army; Jack Hartly, the Navy; Vincent Callahan, the Treasury Department; Donald McPhail, the Office of Price Administration, and Philip Broughton, the War Manpower Commission. Philip Cohen, head of the Domestic Radio Bureau, will preside.

New Agency Setup

Hollywood, Nov. 16.

The Brisacher, Davis, Inc., agency has been dissolved and Robert J. Davis, one of the partners, has joined with Herb R. Beaven to organize a new agency.

The new setup is Davis & Beaven.

Nash Kelvinator May Buy Daytime 'Ladies'

Nash Kelvinator is mulling the idea of assuming the sponsorship of a daytimer, 'Ladies Be Seated,' on the Blue network five days a week.

The show is a combination of quiz and comedy, with Ed East as m.c.

Deems Taylor, Going Off Prudential Series, Hub Symph Prospect

Deems Taylor goes off the Prudential 'Family Hour' after Sunday's (21) broadcast. The insurance firm intends replacing him with another musical personality as m.c., but hasn't yet made the selection. Benton & Bowles is the agency.

Taylor, meanwhile, is mulling several other radio offers, among them the Boston Symphony series, which Allis-Chalmers will begin sponsoring early next month on the Blue. His contract as music consultant of CBS does not limit him to that network's programs.

Unlike the N. Y. Philharmonic broadcasts (sponsored by U. S. Rubber) and the NBC Symphony (General Motors), the Boston symph concerts will not have an intermission, so the only commercial copy will be at the beginning and end.

'MRS. MINIVER' TO GO ON CBS AS SUSTAINER

'Mrs. Miniver' will become a sustaining feature on CBS on or about Dec. 3, under a combination producing deal signed Monday (15) by the web with Henry Souvaine, Inc., indie package show producer. Both Souvaine and CBS will have a hand in writing, casting and producing the opus. 'Mrs. Miniver' goes into the 11:30-12 midnight slot on Fridays over the entire network.

The right to produce a show around the Miniver family was acquired from Metro and Jan Struther, author, by Souvaine.

A 'Lux Theatre of the Air' version of the Metro film will be aired Dec. 6 from Hollywood with Greer Garson and Walter Pidgeon.

John Dietz will direct the CBS sustainer, and the scripting will be by Carl Bixby.

Moss Vice Ferrer As 'Saludos Amigos' M.C.

Arnold Moss has succeeded Jose Ferrer as m.c. of 'Saludos Amigos,' Latin-American musical series on the Blue, with Victoria Cordova as vocalist. The show moves from its present 6:05-6:30 Sunday night spot to 11:30-12 Monday nights, effective Dec. 6. The Co-ordinator of Inter-American Affairs presents it.

Ferrer had to give up the assignment to appear in the featured role of Iago in the Theatre Guild production of 'Othello,' with Paul Robeson, at the Shubert, N. Y. Besides this new stint, Moss is also announcer-narrator of 'The Open Door,' Sandra Michael serial on NBC for Standard Brands.

All in 1 Spot

St. Paul, Nov. 16.

Instead of dumping interviews with visiting celebs and news of local projects indiscriminately around the schedule without window-dressing of any kind, KSTP, Minneapolis-St. Paul, now airs all such material on a regular weekly show called 'Twin Cities Review.'

Stint is on at 5:15 to 5:45 Tuesday p.m. for an indefinite period. Show includes music by June Carrol, songstress, and Leonard Leigh at the organ. Dorothy R. Spicer, director of public service, produces and handles the announcing chore.

Gene Dennis Overseas

Kansas City, Nov. 16.

Gene W. Dennis, KMBC coordinator of war activities, has gone overseas and plans to spend several weeks in the Algiers sector gathering material for future programs.

Dennis will interview K. C. soldiers for background to be used on KMBC shows bringing messages to the families of boys serving in the Algiers theatre.

Something About Pants

William S. Paley, CBS prexy, last week gave a going-away cocktail party to his executives and, during the course of the verbal crossfire, he told a story on himself in which a pair of pants figured prominently. As the story went, Paley and his executive v.p., Paul Kesten, were having lunch in the executives' dining room on the 20th floor of CBS headquarters when the CBS prez remarked that his plane baggage for the trip abroad in behalf of the OWI had been limited to 55 pounds. 'Why,' continued Paley, 'a couple suits and an extra pair of pants will be all that I'll be able to carry along.'

Kesten remarked that the boss didn't seem to know much about the weight of clothes. Take for instance, Kesten said, the average pair of pants. They don't weigh more than a pound. Paley guffawed at this estimate, and Kesten retorted that he ought to know something about the subject because he (Kesten) was at one time sales promotion manager of the Forman clothing chain. Paley chided him about his air of absolute certainty and offered to bet Kesten $5 that he was wrong. The weight of the pants he was wearing, Paley argued, must be at least two pounds. Louis, the dining room butler, intruded at this point with a suggestion on how the argument could be settled. He happened to have a small pair of scales handy. Kesten took the bet and Louis produced the scales.

'And blieve it or not,' Paley told the cocktail gathering, 'your president took off his pants in the dining room and weighed them.' The bet was to go to the one having made the closest estimate, and the scales proved to be of such delicate balance as to show the pants weighed a pound and 8 2/3 ounces.

The dispute, continued Paley, didn't end there. Kesten contended that he had won anyway. It was decided to make Frank Stanton, 2nd v.p. in command, the arbitrator. Stanton awarded the bet to Kesten.

As Paley came to the end of his narrative, Paul White, director of news and public events, cracked, 'There's something you didn't know, and that is, I bet Paul (Kesten) $10 that he couldn't get you to take your pants off.'

Prosperity Short-Lived

Pittsburgh, Nov. 16.

Uncle Sam made short work of Buzz Aston's sudden rise to affluence on KDKA. The local baritone, whose five-minute spot on the local Westinghouse station for Breakfast Cheer Coffee was liked so well that his sponsors increased the show last week to quarter of an hour three times weekly, was in the 15-minute slot only a couple of days when his draft board called him back for another examination.

Aston had previously been deferred for physical reasons, but this time he passed with flying colors and shoves off Nov. 30. His successor on the Breakfast Cheer show, which also has Johnny Mitchell, organist, and Russ Merritt, pianist, hasn't been picked yet, since Aston will continue until the day before he leaves.

MBS DICKERING WITH TUMS FOR NEW SHOW

Mutual is wooing the Lewis-Howe Co. with three suggested formats for new shows to represent Tums on the air. Sales department of the web is expecting a definite answer on one of the three in next few days. Proposition involves afternoon time, 1-1:30, Saturdays.

If deal jells, it will represent the second change involving Lewis-Howe, in a fortnight. Last week it developed that 'Date With Judy' would go on for Tums on NBC, in the Tuesday, 8:30-9 position, beginning Jan. 18, forcing Horace Heidt's band out after five years.

Zachary Due to Go Into Navy Shortly

George Zachary, director of the Andre Kostelanetz series Sunday afternoons on CBS for Coca-Cola, will probably go into the Navy in a couple of weeks on a special assignment. Until recently he was production director of the domestic radio branch of the Office of War Information.

With his wife, Marian Shockley, femme lead of the 'Ellery Queen' program, he returned last week from a short vacation in Florida.

Ventro Paul Winchell On 2 Mutual Shows

Paul Winchell, vaude ventriloquist now at the Paramount theatre, N. Y., goes on the air for the first time with two shows on WOR-Mutual, N. Y., first beginning Nov. 29. Titled 'Paul and Jerry' (latter the dummy), the initial show will star Winchell in the Monday 9:30-10 p.m. period; with him will be Imogene Carpenter and Maurice Rocco, pianist, now at the Cafe Zanzibar, N. Y.

Second show is to start Xmas Day, with Beatrice Kay, who will star. Tagged 'Beatrice Kay's Kapers,' it'll occupy a 8:30-9 p.m. slot each Saturday night.

Winchell was out of the last two shows at the Par last Friday (12) due to laryngitis. His place was taken by Jan Murray, who is to play the house soon.

Gov't Relaxes Ban on 'Request' Radio Programs

Station WOLF, Syracuse, is back on the air with a request program. This type of show was banned by the U. S. Bureau of Censorship on Jan. 17, 1942, a few weeks after Pearl Harbor, when it was feared that 'innocent' requests might in reality be tipoffs in code to enemies.

Bureau of Censorship approved WOLF's revival of request shows since station operates on strict formula, including no dedications and no requests aired at specific times. Format also is based on a comparison of popularity on the 'same night' two years before.

WOLF started up again last Friday (12) with only five hours' preannouncement. Show is called 'Sandman's Serenade' and runs from 10 p.m. to 2 a.m.

LOUIS SCOFIELD NAT'L RADIO WRITERS HEAD

Chicago, Nov. 16.

Louis Scofield, of the Owen Vinson outfit here, was elected national president of the Radio Writers Guild last week. Scofield, in outlining plans for the organization for the coming year, said that a strong campaign would be launched immediately to recruit radio copy writers in advertising agencies as members.

Assessing members 1% of their salary, the borrowing of organizational expense money from the Authors League of America and the Screen Writers Guild (affiliated organizations), establishing a national office here and a paid executive secretary were among the new plans announced by Scofield. Kenneth Pettus was elected midwest regional vice-president, replacing Scofield, who resigned that office upon being elected national president.

Moore Coast Veepee

Hollywood, Nov. 16.

Radio Writers Guild elected Sam Moore to succeed Arch Oboler as western regional vice-president. Chosen for the regional council for two years are Georgia Backus, John Dunkle, Carlton Morse, David Nowinson and Oboler. New councillors for one year are: John Boylan, Chet Huntley, Jerome Lawrence, Don Quinn and Ashmead Scott.

Elected as representatives to the Authors League of America are Forrest Barnes, Hector Chevigny, Paul Franklin and Oboler.

Gaynor Sheds 'Showcase'

Hollywood, Nov. 16.

Janet Gaynor, film star of the silents, checks off 'Hollywood Showcase' on CBS in four weeks, completing a 26-week cycle for Ben Hur coffee client.

She asked for the release.

Hedda Hopper, foremost mike personality among the Hollywood columnists, takes over the program.

NEW POST-WAR PROSPECTS

Balter Raps Paley

Sam Balter, commentator for Bayuk Phillies cigar on Mutual, incorporated into his broadcast of Wednesday night (10) an attack on the testimony of William S. Paley, CBS prez, on the White-Wheeler bill. An excerpt from Balter's remarks follows:

'This call on Congress to free radio would be eloquent indeed if some one else had sounded the call, but what can the people and the FCC think when Mr. Paley's own network has recently deprived its commentators of the right to express their opinions. Thus Mr. Paley, who objects to the FCC having the powers of censorship—which we must say it has used wisely, so far—would have a mighty and rich commercial private enterprise like a broadcasting network exert those important powers itself.

'More specifically, he (Paley) would have a man sitting at a desk in the newsroom given almost godlike power. No, Mr. Paley's eloquence is corrupted by the record of his own network.'

ARMY TO SHORTWAVE TURKEY DAY GRID GAME

A Thanksgiving Day southwestern conference title tilt between Texas and Texas A. and M. at the latter's College Station, stadium now is on the WOR-Mutual calendar, with arrangements being made for shortwave broadcasts to service camps all over the globe by the Army.

The Jan. 1 schedule now includes three broadcasts, with Bill Stern airing the Pasadena Rose Bowl game for NBC; Ted Husing miking the Orange Bowl proceedings at Miami for Gillette on CBS, and the same chain and sponsor committed for the New Orleans Sugar Bowl grid cast.

Ex-KMBC Staffer Dead In Army Plane Crash

Kansas City, Nov. 16.

Lieut. Harry O. 'Tom' Morris, Jr., on leave from the commercial department of KMBC since he enlisted in the Army air force a few months after Pearl Harbor, was killed Nov. 1 at Patterson Field, O., when the bomber of which he was a co-pilot crashed while taking off. He became a pilot Oct. 1 and had been on duty with the ferry command at Palm Springs, Fla.

Formerly with the UP and NEA news services, KGKO, Fort Worth, and KTUL, Tulsa. Lieut. Morris is survived by his wife and four-year-old son.

COMPETITION TO BENEFIT RADIO

Radio, according to the projective thinking of merchandising experts, will likely prove a major beneficiary in advertising revenue from the battle of distribution that is expected to take place in the auto accessory and service field at the end of the war. A tipoff as to the participating form that this battle will take may be derived from the fact that all the major rubber manufacturing companies are now on the networks and from an experiment in general merchandising that the Associated Oil Co. has undertaken on the Coast. As a medium for reaching the consumer masses, radio will fill a key role in the competitive crossfire that will ensue from this expansion and ramification of the chain sales idea.

Following the end of the war the auto service station, as it is known today, will be faced with competition from three different sources, one of them a relatively new development—chainstores controlled by the leading rubber manufacturers. Firestone is already in the retail merchandising field and the expectations are that several of the other big rubber companies will, after the shooting is over, establish their own outlets, going in not only for the servicing of cars but the retailing

(Continued on page 34)

Miller, Testifying at White-Wheeler Bill Hearings, Asks For Definite Legislation to Curb FCC Powers

Washington, Nov. 16.

Congress was called upon yesterday (Monday) by Neville Miller, president of the National Association of Broadcasters, to set up definite laws limiting the powers of, and to prevent program control by the FCC. As the hearings before the Senate Interstate Commerce Committee on the White-Wheeler bill moved into its third week, Miller took the witness stand to suggest the need for additional legislation and to suggest the form that some of this should take.

One point he emphasized was that the present FCC regulations act is 16 years old and that during the ensuing period the broadcast industry has grown tremendously. He urged a streamlining of the act to bring it into harmony with present conditions.

Miller addressed a committee whose chairman, Senator Burton K. Wheeler, co-author of the White-Wheeler bill, has indicated considerable sympathy with the small rural stations, and more than a little opposition to the 'monopoly' in the hands of the large networks. FCC chairman Fly had apparently made a deep impression upon Wheeler during the four days Fly was on the stand.

Miller told the committee that under the present law and FCC interpretations the 'problems of the industry may be summed up in one word — uncertainty; uncertainty of rights, uncertainty of remedies and uncertainty of the future.' He asked for clarification, and argued that there was much confusion in existing procedure.

Specifically, Miller asked that the new bill give broadcasters the right to intervene when they are adversely affected by the FCC. 'There are rights for the applicant in a petition,' said Miller, 'but none and no regular procedure to those who may oppose an application and whose rights may be harmed by the granting of a new application.'

'Powers Too Broad'

Miller said the May 10 decision of the Supreme Court gave the FCC much too broad powers and urged that the law be changed to limit those powers to ensure that the FCC

(Continued on page 34)

DRY BRUSH FOR DAYTIME

Our artist's dry brush depicts anything but dry pictures of the Monday through Friday audiences WLW attracts for its advertisers.

Especially arresting is the portion of Hooper's Mid-Winter '43 Report which shows the amount and distribution of listening to WLW as compared to stations served by the four major networks. In this section, devoted to the 28 area cities and 218 rural communities which account for 86.7% of the audience weighting in Hooper's Report, you'll find some mighty interesting reading. And we hope you get around to it soon. Of course, if you haven't received your WLW Faxfile, or its latest release, "The Listening Finger Points," just let us know, and we'll send you a copy

LOWELL THOMAS

FRED WARING
"PLEASURE TIME"

DAVID WHITEHOUSE • BERNARDINE FLYNN • ART VAN HARVEY
"VIC AND SADE"

ARTHUR PETERSON
"GUIDING LIGHT"

VIRGINIA PAYNE
"MA PERKINS"

WLW
THE NATION'S MOST MERCHANDISE-ABLE STATION
DIVISION OF THE CROSLEY CORPORATION

JUST ONE OF THE HOME-TOWN BOYS

Minnesota farmers and townsfolk look to their home-town newspapers for the intimate, vital news of friends and relations, of local events, and world activities.

These are the newspapers that are read from cover to cover and back again, that play a tremendously important part in shaping public opinion and forming the ultimate destinies of America. (Surveys show that country newspapers have the highest readership of printed advertising.)

By advertising regularly in 344 of these local papers throughout the state, KSTP is maintaining local contact with its host of rural friends, thus adding greatly to the plus-value you get when you sell via this powerful, popular station.

This local promotion is just one reason for KSTP popularity with the Minnesota farmers. Here are other features of our continuous audience-building promotion:

1. Big ads in The Farmer (Minnesota farm circulation 147,000)
2. Full-page ads in Land O'Lakes News, reaching 65,000 Minnesota farmers
3. Personal appearances of KSTP's Barn Dance Group in Minnesota towns
4. "On the Minnesota Farm Front" (column by Harry Aspleaf, KSTP's Farm Service Director) carried weekly by 81 country papers
5. "Around Radio Row" (radio news-and-gossip column) published weekly by 70 country newspapers

Today KSTP is not only a "local station" in the rich Twin City market but also in almost every small town and rural village in prosperous Minnesota. Everywhere, KSTPete is rapidly becoming just one of the home-town boys!

50,000 WATTS
Clear Channel

Exclusive NBC Affiliate for the Twin Cities

KSTP
MINNEAPOLIS ST. PAUL

Represented nationally by Edward Petry and Company

Driscoll, Back From War Fronts, Says Battle Discing Too Tough Now

The unpredictable nature of battle, plus the lack of proper portable equipment and power facilities, makes the business of recording front line action for radio rebroadcasts a hit and miss proposition, admitted Dave Driscoll, WOR, N. Y., director of War Services, at a luncheon at the Waldorf-Astoria Monday (15) given in honor of his return last week from Italy and North Africa. Driscoll had gone abroad last Summer to make discs of the Allied invasion of Sicily and Italy to be aired by WOR. The luncheon was highlighted by the playing of two records, one made aboard a British cruiser off the Italian coast, and the other cut in Naples, the day after the Allies drove out the Nazis.

'The recording equipment which can be operated by one man carrying it on his back, or in his hand, under such conditions (battle) hasn't been built yet,' said Driscoll. 'In the past we have thought equipment weighing 50 to 80 pounds would do the trick. Well, I went ashore with the Commandos at Taranto and I would hate to tell you how long I lasted lugging equipment weighing 75 pounds, 40 on my back and 35 in my hand.'

Driscoll then pointed out that 'the equipment which we had developed did not include its own power supply, which meant it had to be operated from a truck or jeep battery, or from some central source. In such an operation there is no vehicle available to you for this purpose. And as for the central power supply in a city, in Europe every town and country has a different type of current. The recording equipment for such purposes, therefore, must have its own power supply, namely batteries. And the person making the recording must have a duplicate set of equipment at the station from which the record is to be played back for shortwave.'

Driscoll later discussed soldiers' morale and news from home. He stated that 'what the American soldier really wants is news that he understands, news about something going on in his town or in the city nearest his home town.' 'Is it really as bad back home as they say?', the soldiers asked Driscoll, when they learned that he had just arrived from the states.

'The OWI shortwave broadcasts do not provide the answer to this problem. The OWI's function is to broadcast propaganda to the people in the occupied countries and not broadcast news or entertainment except in small doses to the troops. Few of their broadcasts can be picked up unless the receiver is attached to an elaborate antenna system. Thus the American soldier is forced to listen to the BBC for his news. I can tell you he just doesn't like it,' he said.

WJW'S STAFF

Several Akronites Go With Station In Move to Cleveland

Akron, Nov. 16.

When WJW began operations in Cleveland Sunday (14) as a member of the Blue Network, many Akron members of the staff likewise had moved to Cleveland. Bill O'Neil, owner and operator, and Hal Waddell were among the first to leave Akron.

Others making the move were: Dick Hatton, Todd Branson, Lee Leonard and Stanley Peyton, announcers; Bud Pritchard, control engineer; Ray Baird and John MacPherson, engineers; Jean Law, women's director; Frank Grosjean, continuity director; Lily Heyer, secretary to O'Neil.

Ed Palen, formerly of Chicago, is the new program director. Betty Griffiths, of the Chicago-NBC traffic office, and Miriam Orr, formerly with WHK, Cleveland, are handling program traffic. Don Kayler, Cleveland, is the music director. Others on the staff are L. A. Gifford, Chicago, production; Maurice Goldman, Cleveland, producer; Earl Harper, sports; and Bruce McDonald, news editor. Chuck Doland and Marijane Morlay will assist Grosjean in continuity, and George Stewart will have charge of the record library. John Saunders, Youngstown, and Marvin Cade, Chicago, complete the announcing staff.

Priorities Hamper Borden's Coffee Bally

The shortage of metal, paper and glass for containers has temporarily stymied the Bordon Co.'s career as a coffee producer and distributor.

Borden had already appointed Kenyon & Eckhardt to handle a radio and press campaign, but these plans will be shelved for another three or four months, the time the company figures it will take to get the containers.

CBS' 'SCHOOL OF AIR' NOT TAKING HOLIDAY

To hold the program's adult audience which has been steadily increasing in the last few seasons, Columbia will continue its 'School of the Air' educational series over the Thanksgiving holidays this season, instead of recessing, as formerly. Total of 12 additional broadcasts are involved, including Nov. 25-26 and Dec. 20-31.

Because the show is primarily aimed at classroom listeners, there have previously been no broadcasts during the Thanksgiving and Christmas holiday periods, when schools are recessed. 'School of the Air' is heard 9:15-9:45 a.m. Mondays-through-Fridays on CBS and is presented by the network's educational department, under the supervision of Leon Levine, assistant director.

Keisley Goes From Ayer To CBS Sales Mgr. Post

Nick Keisley, for the past 15 years a program director, time and talent buyer with the N. W. Ayers Agency, has resigned from that firm and is now program sales manager for CBS.

Keisley has been associated in the past with such programs as Fred Waring, Al Pearce and 'Can You Top This?'

Can't Sell Weather

Springfield, Mass., Nov. 16.

The return of weather reports to the air means nothing in the young life of either WMAS or WSPR.

Salesmen report no bidders from the sources that have sponsored them in the past, the coal dealers particularly turning a deaf ear in view of their scant supplies.

Easy Casting

Memphis, Nov. 16.

When local Yellow Cab Co. started casting about for a program to sponsor, two of its own cabbies turned up with mandolins under the arm, started singing hillbilly tunes, landed the job.

Billed as 'Joe and Slim, the Yodelin' Cabbies,' they are heard six days a week over WHBQ now at the 12:45 noon spot. Real names are E. P. Crowe and Joe Manuel.

Post-War Prospects

Continued from page 33

of auto sets and home appliances.

The distribution-merchandising experts point out further that this trend will make it tougher than ever for a firm merely in the business of servicing cars to get by. Unless the major automotive manufacturers come to the aid of this gentry with intensive advertising campaigns before car production is resumed, the single-service specialists may find themselves pretty much at a disadvantage by the end of the war.

It is predicted that when after the war women shoppers go back to doing their buying on wheelers, other gas distributors will follow up the experiment which Associated Oil is conducting in package grocery merchandising, and perhaps even take on contracts for radios, tubes and other goods that do not require clerical salesmanship. Likewise anticipated is the expanding by the major chainstore companies of the Sears-Roebuck and Montgomery - Ward stripe into the packaged foods field. Prior to the war these two chains had already become strong competitive units of both the auto service stations and radio-electric appliance dealers.

White-Wheeler Bill Hearings

Continued from page 33

cannot step in and control program content.

He testified that the NAB has 566 members, the highest number in its history. Of these, 130 are Mutual affiliates; 113 Blue affiliates; 108 NBC affiliates; 107 CBS affiliates; while 123 have no web connections. Some of the affiliated stations have ties with more than one network.

To Seek Right to Answer Libels

Wheeler said he would seek inclusion in the bill of a requirement that persons slandered by radio commentators be afforded an equal opportunity to answer on subsequent programs. 'I feel,' said Wheeler, 'that we should write into the law a provision which would stipulate that if any commentator slanders a person, then that person should have the right to answer his charges on the same hour and the same program.'

The Senate committee expects to hear additional testimony from network officials before buckling down to the writing of a final draft. Work begins on the legislation in about two weeks.

Tuesday's (16) session of the Senate ICC Committee featured the testimony of J. E. Burke, owner and commentator of KPAS, Pasadena, Calif., who plugged the FCC for looking after the public interest. He added that the Commission or some other Government group was needed to look after the public interest, since nobody with a heavy stake invested in the radio business will look after it.

Burke denied the allegation that he was sent for while he was on the Coast. He explained that he was in New York yesterday (Monday) and that he got a call when it was learned that he was east.

FCC's Lesser Penalties

Highlights of the past week's hearings:

1. Fly announced that FCC is preparing a memorandum, suggesting graduated penalties less than revocation of station licenses for certain types of offenses. It will be urged that these suggestions be put into law.

2. Wheeler suggested the possibility of the committee going into post-war radio developments, and of calling top engineers of FCC and the industry to give testimony.

3. Fly asked the committee to consider giving to FCC the right to step in where substantial minority blocks of stocks of a station or web are transferred. At present, the FCC takes jurisdiction only when actual control is at stake.

Fly Attacks Paley Testimony

4. Fly strongly attacked some of the testimony given last Tuesday (9) by William Paley, CBS prexy, saying that the latter was not fully frank with the committee and that he was trying to get a return of 'monopoly control' of the industry.

5. In response to a query by Senator C. Wayland Brooks, Illinois Republican, Fly said, the FCC would probably have a decision 'before very long' on newspaper ownership of radio stations. The case has been pending a long time.

6. Fly endorsed the position of Wheeler that a person who is 'slandered' by a commentator should have equal time on the air to answer.

7. Fly reiterated his previous statements that he has no special views on whether networks should be government regulated, but Wheeler indicated that this might be taken up.

8. Wheeler and Senator Wallace H. White, Maine Republican, co-authors of the White-Wheeler bill which is being considered, both expressed the belief that the bill goes too far in making the chairman of FCC a 'non-entity.' Wheeler expressed the opinion that the chairman should sit on both sub-bodies—the one for radio and the one for commercial messages—which the bill provides.

9. Horace Lohnes, president of the FCC Bar Association, called for protection for radio stations against libel suits which might be brought in connection with political speeches.

10. Herbert Bingham, member of the FCC Bar Association, urged that 'provisions on right of hearing and appeal should be spelled out by Congress, not FCC.' He also said that the FCC should be required to give declaratory judgments.

Against Soap Operas, 'Lotteries'

Fly, on the stand for the fourth time last Thursday (11), sailed into the soap opera and cetrain other types of commercial programs, in attacking the testimony of Paley. At one point Paley had contended that FCC could in effect censor programs by the 'lifted eyebrow.'

'While I have never tried to dictate the particular program or to state that any line of programs should come off the air,' said Fly, 'still I have made no effort to conceal my views as to the general quality of some of them, and this notion of getting anything done by raising an eyebrow takes you indeed within the realm of fantasy. We have never held a hearing when the soap operas haven't come in for a little trimming. I think it is one of the cheapest and worst forms of public service the networks could put on, and I haven't made any secret of my feelings on that subject through the years. But I'll bet you 10c to a gingersnap if you pick up the morning paper tomorrow morning, the soap operas will monopolize the day from 10 to six on these two big networks [CBS, NBC] as usual. Why, you couldn't get them out of there with a crowbar, much less with an eyebrow.'

Fly then turned his fire on lotteries over the air.

'What has the Department of Justice ever done about it?' asked Wheeler.

'Nothing,' was the reply. 'Of course, if you take the philosophy of some of these radio stations and say that the majority of their listeners like to listen to these soap operas and a lot of trash, and that is the reason they are giving them, then you may just as well say that we ought to abolish the lottery laws because it is the natural instinct of the people of the country to like to gamble.'

'And then,' Wheeler chimed in, 'you ought to permit a radio station to go out and put on lotteries of all kinds and all characters, over the radio, because that appeals to a large portion of your population.'

Kansas City—KCMO has added Leone Levinson as assistant program director; Martha Blevins was promoted to traffic manager, and Phyllis Lovoca appointed to handle continuity and promotions.

The TEXAS RANGERS *now*

Selling GROCERY STORES ON WIBA Madison

...also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
Now Working in Their First Paramount Picture
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York
Direction: William Morris Agcy.

Morton Gould's
PAVANNE
MILLS MUSIC, INC.

Payroll Traffic

Cincinnati — Newcomers on the Crosley staff: B. S. Bercovici, former eastern and Mutual network news analyst, for morning and night newscasts on WLW; Nancy Lazarus, a Smith College grad, making her radio debut as a writer in the WLW-WSAI newsroom; Jeanne Koop, writer, and Eugene Young, on the engineering staff of WLW-WSAI.

Detroit—Latest staff addition at WWJ here is the wearer of a Presidential Citation Medal. Robert S. Lee, added to the station's sales staff, came to the station from service as a lieutenant in the Marine Corps, with which he saw service on Guadalcanal. Carl Erickson, formerly of WLW, also has been added to the WWJ staff.

Salina, Kans.—Musical director Al Thompson of KSAL is off to the wars, marking time at Fort Levenworth. Announcer Ed King resigned to join KFFA, Helna, Ark. Newcomers to KSAL's staff include Marian Smith, traffic manager, and announcer Norman Zancker, formerly with KFEQ, St. Joseph, Mo.

Pittsburgh.—Harry Barnett, veteran Pittsburgh newspaperman and with the Sun-Telegraph, afternoon Hearst sheet, for the last six years, has been appointed publicity director for KDKA. He replaces John McMahon, who was recently upped to post of sales promotion manager and advertising director for local Westinghouse station.

New York. — Peter Zanphir has been appointed assistant director of research and promotion at Mutual and will continue his duties as manager of the presentation division, a post he took over six months ago. Sidney Fishman comes in from WNEW to be manager of the research department.

Other New Mutual personnel changes include the resignation of Robert Strand from the sales force to join the American Exporter Co., for whom he will tour Latin America, and the hiring of Robert F. Anthony, former WAAT announcer, to be assistant to Hal Coulter in the audience promotion department.

Richard Kunstman, former assoate editor of Movie-Radio Guide, joined MBS as trade news editor.

John Hines, Jr., formerly radio director of Newell-Emmett, joined Kenyon & Eckhardt's radio department Monday (1).

Hartford, Conn.—Everett Jess, announcer, moved from Hartford Times' WTHT to the Blue's local outlet, WNBC, where he'll take over announcing chores formerly handled by Pappy Howard, confining himself to performances with his hillbilly troupe.

Washington. — Vern Hanson with the Office of Strategic Services for the past year, has replaced Park Simmons as staff announcer at WTOP here. Simmons left to become radio news editor of OWI. Bob Evans, writer, producer, sports and news commentator for the past 12 years, has been added to the WTOP news staff.

Fort Wayne.—Evelyn Hockemeyer and Eulalia Bowling are new additions to the staff of WOWO-WGL, with the latter joining the program department. Miss Hockemeyer goes into sales department.

Springfield, Mass.—Howard Keefe, WSPR, takes over the WTIC Noxema-sponsored 'Quiz of Two Cities,' succeeding Ed Tacy, now in the Coast Guard.

Gene Zack, out of the army on a medical discharge, is spieling at WSPR.

Rochester, N. Y.—Harold Kolb, WSAY program director, left for Army service, with Frank Silva taking over program duties and station manager Mort Nusbaum the 6 p.m. news spot. John Tesch, former announcer given a medical discharge by Army, returns to the staff.

Louisville.—Jack Brooks, vocalist for several years on WHAS, and formerly of the vaude and radio team Brooks and Ross, has been appointed production manager of the station, vice Dudley Musson. Musson has received a Lieutenant j.g commission in the Navy.

San Antonio.—Phil Hopkins has been named KTSA news chief, succeeding Charles C. Shaw, who joined the CBS network. Roland Schier has also joined the staff following his discharge from the Air Corps. Ramsey Yelvengton, former head of the continuity department, has answered the call to the colors. Duties are being taken over by Violet Short.

Dallas.—Several changes have added new personnel to WFAA-KGKO. To the announcing staff comes Fred Kincaid, who has just received his discharge from the Army. Haywood Vincent has joined the continuity staff. New publicity chief is Elaine Pritchett.

Erbe Quits WNEW

Carl Erbe, WNEW, N. Y., publicity director, has handed in his resignation, effective Dec. 1.

Erbe, who operates the Cafe Zanzibar and does the press agentry for Monogram Pictures, states that the full-time job with WNEW did not leave him enough time for his other activities.

RADIO PLANNING BOARD INTO ACTION IN DEC.

The newly-organized Radio Technical Planning Board will get down to business some time in December, spokesmen for the organization stated last week, with a group of 13 panels on all phases of radio, television, FM, facsimile and related fields.

The newly-designated chairman of RTPB is Dr. W. R. G. Baker, vice-president of General Electric in charge of radio and electronics. (Dr. Baker is the only man to have a television outlet named for him, station WRGB, owned by GE.) Secretary of RTPB is William B. Cowilich, of the Institute of Radio Engineering. Recorder is L. C. F. Horle.

A memorandum issued by the organization offers representation in the technical panels to 'anyone interested in this work.' Objectives of the body are to 'formulate plans for the technical future of the radio industry and services . . . in accordance with the public interest and the technical facts, and to advise Government, industry and the public.' The planning is to be 'restricted to engineering considerations.' The organization has held two meetings in New York at the Hotel Roosevelt, and plans a third in 10 days to two weeks.

Radio Group Maps Co-op Plans For 4th War Loan (Jan.) Drive

Washington, Nov. 16.

Radio cooperation plans for the Fourth War Loan drive, which will open some time in January, were discussed here Friday (12) at NAB headquarters by an industry committee and Vincent F. Callahan and Emerson Waldman, of the Treasury Department.

The industry spokesmen offered a series of eight concrete recommendations which would bring about greater local sponsorship of bond plug programs. Committee included: Irving G. Abeloff, of WRVA; Stanton P. Kettler, of WMMN; Edward C. Obrist, of WFIL, and Willard D. Egolf, Arthur Stringer and Lewis H. Avery, of NAB.

The eight-point program includes:

1. Complete array of quarter-hour and five-minute programs and spot announcements for local sponsorship.

2. Portfolio for salesmen describing the programs and containing sample announcements.

3. Certificate signed by the Secretary of the Treasury for radio advertisers who support the Fourth War Loan.

4. Treasury to send local stations samples of transcribed programs early enough to be auditioned to local advertising prospects.

5. Repetition of network 'bond day,' to be held early in the campaign, with ample advance notice to affiliated stations.

6. A local 'Bond Day,' similar to the network day, and held near the end of the drive.

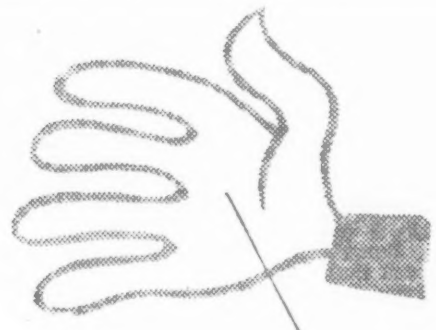
7. Network programs devoted to the drive to provide time for station 'cut in' announcements to give a more local appeal to the net shows.

8. Appointment of a special committee of radio station farm editors to aid the Treasury Department on the best approaches to the farm audiences.

Sweets Corp. Expands

The Sweets Corp. of America has, following a test, expanded its spot campaign on Tootsie VM, a powder beverage. Schedules call for six-minute announcements a week for 26 weeks.

Duane Jones is the agency.



HOW BIG IS A MUTUAL HOOKUP?

In a word, the answer is bigger! It's impossible to be more specific. The size of a Mutual hookup depends first, of course, on the client's marketing area—Mutual being the network most flexibly adaptable to an advertiser's current needs. It also depends on the calendar—Mutual clients having a persistent habit of adding stations to their hookups, month after month and year after year.

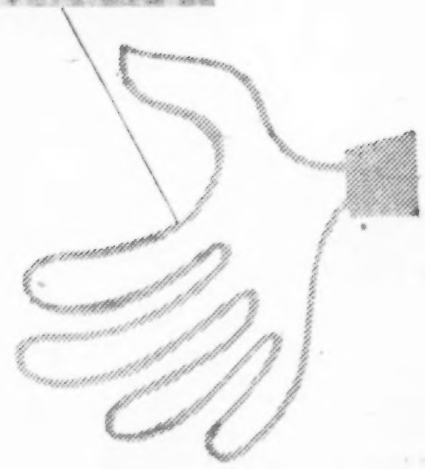
As of this writing, here's the scoreboard for a few Mutual clients:

ADVERTISER	PROGRAM	STARTING HOOKUP	CURRENT HOOKUP
Barbasol	Gabriel Heatter	14	171
Kellogg	Superman	39	200
General Cigar	Raymond Clapper	3	83
Gillette	World Series	119	344*
Pharmaco	Double or Nothing	109	200

*Even the largest network in the world couldn't accommodate this client's needs, so we lined up a lot of additional, non-Mutual stations, including 50 in Canada.

WHATEVER THE SIZE OF THE HOOKUP, MUTUAL DELIVERS THE GOODS.

THE MUTUAL BROADCASTING SYSTEM



'AUNT JEMIMA'
Cast: William Miller, Vera Lane, Mixed Chorus, Marvin Mueller, Harry Walsh and Orch
15 Mins., Sat.; 1:30-1:45 p.m.
QUAKER OATS CO.
WABC-CBS, New York
(Sherman K. Ellis)

For the past nine months a five-minute Sunday afternoon program, the 'Aunt Jemima' variety show has now been expanded into a 15-minute session, switching over to the Saturday afternoon 1:30-1:45 CBS spot. The new program debuted Nov. 6 and when caught last Saturday (13) it was an unusually effective musical melange featuring soloists, chorus and orchestra, and particularly noteworthy for some sock vocal and instrumental arrangements.

Sponsored by Quaker Oats Co. to plug its Aunt Jemima pancake flour, the expanded program has obviously inspired a switch from the previous capsule commercials into what now seem overlong and too-frequently punctuated plugs by both the Jemima character and announcer Marvin Mueller. It's good commercial copy, but crops up too often.

Otherwise the stanza was practically faultless. Orchestra's rendition of 'All or Nothing at All,' batoned by Harry Walsh, made an effective opener, with a neat blending of Vera Allen's soloing, the mixed chorus and the orchestra scoring with 'Stormy Weather,' program's highlight. Choral group did a nice job with a spiritual, 'Waitin' for the Wagon,' and William Miller, with a pleasing lyric tenor voice, turned in a smooth performance with a Spanish fune.

Rose.

'GATEWAYS TO MUSIC'
Cast: Frederick Lechner, Cecile Sherman, Bernard Lenrow, Mack Twanley, Dick Dunham, Bernard Herrman orch.
Writer-Director: Oliver Daniels
30 Mins.; Tuesday 9:15 p. m.
Sustaining
WABC-CBS, New York

'Gateways to Music,' the Tuesday edition of Columbia's 'School of the Air,' attempts to familiarize and explain music in simple terms, primarily for juvenile listeners. With this idea, the program takes a semi-dramatized form, with the exact pattern varying according to the particular music to be presented. Invariably, however, the dramatic element must be subordinated to the music itself.

As heard yesterday (Tuesday), 'Gateways' offered a capsule version of Mozart's opera, 'The Magic Flute,' with Frederick Lechner and Cecile Sherman as soloists and Bernard Herrman conducting the orchestra. To describe the opera's action, the piece used the device of a pretended performance in an opera house, with an adult spectator explaining the story to his urchin companion. Bernard Lenrow and Mack Twanley played the latter parts. Oliver Daniels, of the CBS director staff, wrote the script and directed the program, and Dick Dunham announced.

It was generally an instructive and fairly entertaining show, with Lechner and Miss Sherman singing acceptably, but seeming a trifle heavy in the dramatic readings. *Hobe.*

Cincinnati.—George Jeneson, sales manager of the Hotel Gibson here since 1940, moved into radio last week as a member of the WSAI sales staff.

Mgt.: LOU CLAYTON
New CAMEL PROGRAM, Friday 10 p.m., EWT
M-G-M's Studios, Hollywood, Cal.

'PEOPLE'S REPORTER'
With Fulton Oursler
15 Mins.; Mon. thru Fri., 8:15 p.m.
METRO-GOLDWYN-MAYER
WOR-Mutual, N. Y.
(Donahue & Coe)

Fulton Oursler's new show for Metro is a streamlined, highly polished version of his 'Pay Off News' program for Feigenspan Brewery aired via WOR last spring. The Metro session, beamed coast to coast, dispenses with the studio audience and cash prize, and adds a femme announcer, who alternates with her male colleague in feeding Ousler news questions submitted by the listeners.

Oursler's crisp delivery keeps pace with the smooth teamwork displayed by the announcers, who fired 12 questions at him on the teeoff session Monday (15). He ducked the issue of responsibility for validity of his replies by stating beforehand that they are based on outside authorities, who are cited. This device was used on 'Pay Off News.'

The average listener could find little fault with statements backed by J. Edgar Hoover, Justice Felix Frankfurter, various army brass hats, and Gov. Thomas E. Dewey, who were quoted Monday. The very fact that Oursler uses statements issued by the headliners can be construed as his indorsement of their views.

Approximately half the material is comprised of simple statements of fact, the rest can be classed as debatable. Questions ranged in scope from why the Army prohibits dish towels to the situation in Lebanon.

The program opens with a quick buildup of Oursler as the man who will answer specified questions previewed in dialog by the two announcers. The commercials are also handled as dialog (the film plugged on the initial stanza was 'Girl Crazy') and are spotted in the body of the stanza, as the opening and closing phases are reserved for the news questions. Serial technic was utilized by stating topics to be answered on next day's program

'BATTLE OF THE BUREAUS'
With Lee Vickers
Quiz
30 Mins.; Sun., 1-1:30 p.m.
BROOKS WOMEN'S WEARING APPAREL
WTOP, Washington

Newest quiz program features a competitive angle and could originate only in Washington. Begun last Sunday (14) over the local outlet of CBS, 'Battle of the Bureaus' will feature weekly a competition between teams of civilian employees of two Government bureaus or agencies, two men and two women on a team. The lead-off show featured the Navy Bureau of Accounts and the Army Signal Corps.

Questions are divided into four categories: sound identification, general information, spelling bee and music. Lee Vickers, CBS announcer, m.c.'s and handles all but the last group of queries, which are taken over by Johnny Salb, WTOP musician.

Opening show had some of the stiffness of a new shoe, and Vickers' prepared puns and humorous interjections have a distance to travel before they assume the graceful smoothness of a Phil Baker presentation. There appears no reason why a show of this type should not catch on in Washington, most of whose population is composed of Government workers. However, it appeared possible that some change in the formula might come along to give the show more zip than under the present formulaized breakdown.

One unusual angle is that 'Battle of the Bureaus' originates from Arlington Farms, just across the Potomac from mid-town Washington. Arlington Farms is a giant new development which will eventually house 10,000 Government gals, thereby assuring the broadcast of a ready-made audience of Federal workers each Sunday.

John C. Janick, program chairman of the Federal Recreation Committee, delivered a pretty little curtain speech for the opener, and Rear Admiral William J. Carter, of the Navy Bureau of Accounts, and Col. Walter Brown, of the Signal Corps, were listed as judges. Bailey Axton, of the WTOP production staff, is producing the show. *Lowe.*

The Champagne Music Of
LAWRENCE WELK
•
Now Playing
Capitol Theatre
NEW YORK
•
Management
FREDERICK BROS. Music Corp.
Chicago - Los Angeles - New York

'IN TIME TO COME'
With Carlton KaDell, June Barton, Sportsmen Quartet, Carl Hoff Orch
Narration, interviews, music
Writer: Jerry Stagg
Director: Robert Coleson
30 Mins., Sun., 8:30 p.m.
UNITED AIRLINES
KNX-CBS, Hollywood
(N. W. Ayer)

If it's an institutional job the client wants done here, this swatch off the first bolt should amply fill the order. As a diversion from the horrors of war it is beset with shortcomings. In the nub, it's too gabby and highly doubtful that a dialer will come back for a second helping. If listeners are entertainment shoppers, and it has never been proved differently, they won't hang around this one long. There's too much other stuff, more caressing to the ear, coming out of loud speakers.

When Robert Clark Coleson, new Coast radio head for N. W. Ayer, was handed the show to direct, the emphasis from higher ups was on the institutional value of such a program. So that gives him a perfectly valid out—he is carrying out orders. On that score he came in on the beam all the way.

Idea here apparently is to sell the future of United Air Lines and the far westerners (as if they need it). On the takeoff there were crowded into salutes to the state of Idaho, the shipbuilding industry, the latter consuming too much of the running time, a blue-printing of California's future by Gov. Earl Warren, great gobs of gab by Carlton KaDell and the usual commercial interruptions. That just about left time enough for two quickies by Carl Hoff's crew, a number by the Sportsmen Quartet and a warble from June Barton, making her radio debut and showing promise despite evident nervousness. Coleson has invested the show with novel devices on the intros and signoff, after the manner of arriving and departing planes, viz. 'calling Carl Hoff's Mainliners at Gate 3 for departure on 'Flight of the Bumble Bee.'

The time spot that Ayer wangled from CBS seemed too good to be true, but there it was—8:30 Sunday night—until Jack Benny moved in just opposite on the Don Lee web with a transcribed repeat, which last year on the Coast Blue picked up a 27 Crossley.

Program tagged off with announcement of next week's blueprint—salute to Boeing aircraft and talk by Governor Langley of Washington. Looks like more of the same. If the show is still around in the heat of pre-election, those politicos should sneak in some plain and fancy stumping for their party's candidates.

Helm.

'OPEN HOUSE'
Cast: Wayne Mack, Henry Pildner, Redge Merridew, Joe Mulvihell, Walberg Brown orch.
Writer-Director: Wayne Mack
25 Mins.; Thur., 12.05 midnight
Sustaining
WABC-CBS, New York

In an effort to uncover talent, or at least add variety to its late-evening program schedule, Columbia has for some time been picking up sustainer shows from some of its affiliates. Some have been pretty bad, but it's doubtful if any have quite reached the depths of this latest effort, 'Open House,' from WGAR, Cleveland. This is no thing for a network to do to a people at war.

Written, produced, directed and m.c.-ed by Wayne Mack, 'Open House' is a painful mixup of labored gags by Mack and comedian Henry Pildner, vocals by Redge Merridew and orchestra numbers by Walberg Brown's 'Clevelandaires,' with Joe Mulvihell announcing. There isn't a smile in the 25 minutes. However, it's apparent that studio audience laughter isn't discouraged. As a matter of fact, someone must go through the audience with a baseball bat as a persuader. *Hobe.*

'MUSIC OF THE NEW WORLD'
Cast: Consuelo de la Mar, Ecuadorian Trio (Carlos Valladolid, Benigno Medina, Segundo Cortez), Charles F. McCarthy, Henri Nosco orch
Writer: Gilbert Chase
Director: Arthur Austin
30 Mins.; Thur., 11:30 p.m.
Sustaining
WEAF-NBC, New York

As part of its 'Inter-American University of the Air,' NBC is offering 'Music of the Americas' as an educational series. The broadcast Thursday night (11) was sub-billed 'Realm of the Incas' and presented native music from the Andes country of Peru and Ecuador. Besides playing selections of native music, much of it pleasantly listenable as well as enlightening, the program explained the origin and meaning of the compositions and something of the instruments. It's a good show, though of limited appeal.

Gilbert Chase, former music librarian of the Library of Congress, writes the series, in cooperation with Ernest La Prade, of NBC. Guests on the broadcast caught were Consuelo de la Mar, soprano, and the Ecuadorian Trio (rondador and guitars). *Hobe.*

Austin, Texas.—Weldon Jeffus is now chief engineer of KTBC, coming here from WFAA-KGKO, Dallas.

'HOOK 'N' LADDER FOLLIES'
With Ralph Dumke, Carson Robison, Ed Durlacher, Song Spinners, Frank Novak's Orch
Director: Jack Roche
30 Mins.; Sat. 11 a.m.
GOODYEAR
WEAF-NBC, New York
(N. W. Ayer)

In the wake of Leon Henderson's 'heel' program for O'Sullivan, N. W. Ayer unveiled a hillbilly variety show for Goodyear heels Saturday morning which should pull listeners who may be searching the dials to see if the passing of the soap operas is really on the way. The format is conventional with Ralph Dumke, no stranger to housewives, emerging as Cap'n Walt, skipper of the village fire company, and his 'chin-whiskers' technique gets over in convincing fashion. Dumke paces the performance along folksy 'won't-you-write-to-us' lines and the debut went along nicely with no gaps.

The show was well backed up by Frank Novak's 18-piece band from which smaller units were recruited for old-time fiddling chores, etc. Novak, who plays about every instrument yet invented, has transferred his versatility to the outfit he heads and the results leave nothing to be desired.

The familiar Carson Robison was on hand with a new mountain tune, 'I'm Goin' Back Where I Came From,' and the Song Spinners choraled effectively. After a buildup, Ed Durlacher's square dance calling didn't quite come off, but the premiere closed on a good level with the studio audience, under Dumke's urging, coming in on 'Wait Till the Sun Shines, Nellie,' and 'I Want a Girl' for a community sing.

Commercials by Dan Gordon plugged Goodyear reclaimed rubber heels and shoe repair equipment and, as the show faded to strains of 'Home Sweet Home,' announcer inserted pitch for Goodyear's Tuesday night 'Salute to Youth' program.

'MARGARET ARLEN'
With Larry Elliott
15 Mins.; Mon. thru Sat., 8:45 a.m.
PARTICIPATING
WABC, New York

'Margaret Arlen' is WABC's replacement for Adelaide Hawley and her 'Woman's Page of the Air,' which Miss Hawley transferred Nov. 1 to WEAF, the NBC-New York outlet. The 'Margaret Arlen' stanza, conducted by Margaret Early, is a femme-slanted blend of war feature material and home front news, which should appeal to the wives and mothers of servicemen.

Saturday's (13) session played up the Victory Center, N. Y., where war ideas are submitted and cleared, and a well-presented psychological case history of a wounded Marine Corps hero. Announcer Larry Elliott set up the topics and Miss 'Arlen' did the commenting. Except for a few instances when she rushed her lines, her overall delivery was nicely paced and easy to take.

Some difficulty was encountered with the commercials. During the first third of the program they almost overlapped and crowded out the regular script. Both Miss 'Arlen' and Elliott handled the plugs as dialog. Current sponsors of the show are: American Home Products, Pillsbury Flour Mills Co., Musterole Co., Dryden & Palmer, Inc., and Griffin Manufacturing Co., Inc.

'MUSICAL PICTURES'
With Rochester Civic Orchestra, Hilda Burke, Henry Clune
Director: Charles Siverson
30 Mins.; Fri., 7:30 p.m.
EASTMAN KODAK CO.
WHAM, Rochester, N. Y.

Starting a second edition of its 'Musical Pictures,' Kodak came through with a program in the finished style characteristic of its own and WHAM's policy. The broadcast was from Kilbourn Hall of the Eastman School of Music, a gift of George Eastman in honor of his mother.

Guy Fraser Harrison batoned the Civic Orchestra in Vincent Youman's 'Great Day,' well played. Then Hilda Burke, Met prima donna and guest artist for the opening show, sang 'My Name Is Mimi,' from 'La Boheme,' a highlight of the program and a class touch.

Henry Clune, Democrat & Chronicle columnist, was introduced as a 'chronicler of Rochester life.' On the opener he cited the 100,000 war workers in some 500 local factories.

The orchestra's special arrangement of 'People Will Say,' and Miss Burke's delivery of 'My Hero,' were other clicks in nicely balanced show.

Cord.

Glass Co. Takes CBS Spot for 'Corliss Archer'

The Anchor-Hocking Glass Co., Lancaster, Ohio, will sponsor 'Corliss Archer' via CBS early in January. The stanza, to be heard Saturdays 5-5:30 p. m., is based on the character created by F. Hugh Herbert in his current Broadway play, 'Kiss and Tell.'

William Weintraub is the agency.

GEORGE REEDY
10 Mins.; Mon. thru Fri., 11:05 p.m.
Sustaining
WJZ, New York

George Reedy, who is pinchhitting for Henry Taylor while the latter is making an overseas tour for the Blue network, will have to overcome a number of shortcomings before he can make the grade as a first-rate commentator. Even taking into consideration that when heard Thursday (11) Reedy had still to complete his first week of broadcasting, his muddled delivery and weakly constructed script were below par for a key station analyst.

The fault perhaps lies with the Blue and WJZ execs rather than with Reedy. Having decided that his newspaper background rated him an air try, the news department officials should have seen to it that Reedy had adequate coaching in radio delivery and preparation of a script. If his material was tailored by a staff writer, as is often the custom, so much the worse, since it lacked the punch characteristic of a professionally prepared news show.

On the credit side Reedy does possess a good voice and widened a wealth of significant background material.

'THIS LIVING WORLD'
Cast: Frank Ernest Hill, Michael Fitzmaurice, John Thomas, Arthur Elmer, Michael Everett, Rod Hendrickson, Blanche Gladstone, John Alan Wolf, Chester Kingsbury
Writer: Frank Ernest Hill
Director: Robert Louis Shayon
30 Mins., Fri., 9:15 a.m.
Sustaining
WABC-CBS, New York

'This Living World' is the Friday edition of Columbia's 'School of the Air' series, which is heard 9:15-9:45 Monday through Friday mornings. It's written and narrated by Frank Ernest Hill, directed by Robert Louis Shayon and has a large cast. The entire series, supervised by Leon Levine, of the network's educational department, is one of the most ambitious shows on the air, from a production standpoint, involving full-scale dramatic presentations, five days a week. Although the stanza has a limited general audience, largely because of the hour it's heard, it has a deservedly huge following via classroom listening.

Last Friday's installment, subtitled 'Ships at War,' dealt with the naval and martime phase of the present conflict. The major portion of the show consisted of a dramatization of America's naval participation in the war, from our tragic unpreparedness before and at Pearl Harbor and then the almost unbelievable progress since then in ship construction, sea warfare and transportation and prospects for the future. Hill then made a brief direct spiel, after which a student group at Oyster Bay (L. I.) nightschool carried on a short discussion on various aspects of the shipping problem. For a program of its kind, it was interesting, informative and provocative.

Hobe.

Washington. — Ed Studney, formerly with WFMJ, Youngstown, O., has been added to the announcer staff of WOL here.

MATÉRIEL
FROM A PRODUCTION LINE IN A
BOOM TOWN
REACH THESE MARKETS WITH RADIO
WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO • HOLLYWOOD

PHILLY DEPT. STORES NOW 100% ON AIR

Philadelphia, Nov. 16.

Philly department stores are now 100% sold on radio as an advertising medium. Recently N. Snellenburg & Co. signed up for 52-week sponsorship of a daily transcribed serial, 'Forbidden Diary,' through the Seberhagen agency, making the last department store to hit the air.

Up to now the only stores which broadcasted were those which were either directly or indirectly connected with radio stations. Most of the department stores are large stockholders of stations.

Blue's Affiliates

Continued from page 31

rostrum to give personal testimony of network's record of past two years in the development of commercial business, creation of programs, accumulation of prestige and to paint glowing pictures of great things yet to come. Edgar Kobak, general manager, spoke about business; Phillips Carlin teed off on subject of programming, and Mark Woods, president, rounded out the record and introduced Noble for his maiden speech to the affiliates.

The affiliate delegation learned that one of their number would be elected to the Blue network board of directors. The event will be an innovation, not only for the Blue, but for any network organization operated other than on mutual basis. This spot on the board will be filled by the then incumbent chairman of the Blue affiliates' Advisory and Planning Committee.

One Off-Key Note

Only off-key note struck during the assembly of the affiliates had to do with the networks' acceptance of a sponsored religious program. Many of the affiliates expressed themselves as opposed to the idea. The Blue, it was disclosed, had opportunity to sell a Sunday matinee period to the Moody Bible Institute.

Acting on recommendation of the Advisory Committee, network officials agreed to increase span of period between programs from 20 to 30 seconds, so as to allow more time for affiliates to slip in chain break announcements. The network, it was also revealed, was accepting the committee recommendation not to sell any more five-minute programs and discourage production of horror programs by Blue's sponsors. The committee had taken the position that the war itself was conducive enough to horror for listeners without adding to the burden on nerves via such dramatized fare. The report of the advisory committee was read by its chairman, Harold Hough, of KGKO, Ft. Worth.

Today's (Tuesday) general session of the affiliates was preceded day before by meeting of the advisory committee, in which it not only discussed with network officials foregoing policies and recommendations, but new plans which are to be worked out in detail before they are submitted to the network.

'BRAVE TOMORROW'
Cast: Raymond Edward Johnson, Jeannette Dowling, Nancy Douglas, Jone Allison, Ginger Jones, Frank Lovejoy, Carl Eastman, Paul Stewart, Myron McCormick, House Jameson, Ed Herlihy, Margaret MacDonald, William Needer.
Writer: Ruth Adams Knight
Director: Chick Vincent
15 Mins.; Mon.-Fri., 11:30 a.m.
PROCTER & GAMBLE
WEAF-NBC, New York
(Compton)

Although Procter & Gamble, the major sponsor in the daytime radio field, has lately varied its program schedule in bankrolling 'Hollywood Star Playhouse' in a morning spot and 'Daytime Radio Newspaper' in the afternoon, its newest show, 'Brave Tomorrow,' is again in the company's familiar line of dramatic serial of fairly serious intent. The stanza is aimed for a mass audience, of course, but authoress Ruth Adams Knight is apparently also trying to say something of philosophic content. Whether or not she succeeds, that's a commendable attempt.

The serial's grandiloquent introductory palaver declares that this is a 'story of love and courage,' that life is a lonely experience, that we 'enter it alone, go out of it alone, and alone must turn its sharp corners,' but that 'from today's defeat we build our brave tmorrow.' Actually, however, the show itself is better than that would indicate. The yarn is plainly intended for femme appeal, stressing emotional problems and being chiefly concerned with the reactions of the femme characters. The principal story thread currently deals with Jean Lambert's tragic breakup of her intended marriage to Phil, due to her mother's interference. There's a subordinate theme of kid sister Marty, a would-be adult who's also cut out of sympathy with her mother. The father is likeable, but, in serial tradition, innocuous.

As heard on three occasions last week, the program varied in the quality of its writing, performance and production. One weepy emotional scene, in particular, was unpleasant, but a luncheon rendezvous episode, involving the kid sister and a brotherly soldier friend, was skillfully written and nicely played. As with virtually all radio drama, the music is inadequate. Following current Compton agency practice, the commercial copy on the program is handled by announcer Ed Herlihy in a kittenish patter routine with Margaret MacDonald. Although calculated to arouse some listeners to violence, it's doubtlessly commercially effective for a time. *Hobe.*

Blocki Leaving Thompson To Set Up Own Office

Fritz Blocki leaves the writing staff of the J. Walter Thompson agency Dec. 1 to set up his own office for the production of programs, serving as both writer and producer-director.

Aside from his present agency connection, Blocki produces the 'Chick Carter' (Mutual) and 'Homefront Quartermaster' (recorded) series, and is consultant to 20th-Century Fox on radio exploitation.

Follow-Up Comment

Gertrude Lawrence, guesting Saturday (13) on 'Shipmates Ashore,' heard in New York via WNEW and in London by BBC shortwave, sang the premiere performance of a new song, 'We Meet in the Funniest Places,' written for her by Johnny Green as a result of a chance meeting between the two last year in Baltimore. It was of interest as a novelty. Capt. Burgess Meredith, heard on the program from London, exchanged greetings and messages with Miss Lawrence.

'Now and Forever: A Love Story,' sustaining serial on CBS, is obviously intended almost exclusively for the housewife listener. Slow, intense and repetitious (daytime radio traditionally says everything three times, so the casual dialer can't miss it, in contrast to the stage, which, except in exceptional circumstances, should not repeat anything the audience has already heard), the program is mainly concerned with the purely domestic phase of its hero's and heroine's lives. Apparently the current theme deals with the heroine's growing preoccupation with her own home life, to the exclusion of any threatening outside influences. Not much there for average listeners.

RCA pulled a couple of scoops on its 'What's New?' radio program Saturday by booking Sister Elizabeth Kenny, the infantile epidemic savant, whose miracle cures are now world-renowned, and Sonny Tufts, perhaps the hottest new thing from Hollywood, following his 'So Proudly We Hail' debut.

Don Ameche paced almost the entire show, save for Jim Ameche's chore on the eastern end in a pithy, pungent interview with Sister Kenny, plus that RCA official's exposition on 'what's new' in scientific research, in itself a well-written and informative exposition. Sister Kenny handled herself with mike ease and, even if she had lacked the necessary histrionic assets, there is no gainsaying the authority and dignity of her brief, but highly stimulating, exposition on the progress made via the Kenny concept of treating infantile paralysis.

From the Coast, Fats Waller sang-swung his modified jive at the ivories, featuring an 'Early to Bed' excerpt, he having composed that Broadway musicomedy hit. Susanna Foster, Universal starlet, was in fine voice with 'Ciribiribin' and another excerpt which gave her soprano full range. Bert Lahr boffed with 'Wouldst I Were a Wolf' in characteristic manner. Jack S. Douglas—the 'S' became the subject of additional banter—is making constant progress with his comedy, ably foiled by Ameche, which undoubtedly makes him the highest-priced straight-man in show biz. As for Sonny Tufts, he did his stuff in an original playlet, again with Ameche as vis-a-vis, and that too came off adequately if, perhaps, not exactly an Academy Award histrionic performance. In between, the scripting was bright and hep, capably holding together all ingredients, along with the Lou Bring dansapation and emcee Ameche's bright conferenciering.

Cresta Blanca 'Carnival,' with Alec Templeton and Morton Gould's orchestra, originated from a 'live' studio Wednesday night (10) on CBS. Whatever the explanation, there was an unmistakable echo effect throughout the show, which was particularly annoying for the keen, satirical offerings of Templeton and the unique arrangements of Gould. However, Templeton's extraordinary piano personality came through, as it always does.

Bernardine Flynn has improved notably in her reading of the human interest items on 'Daytime Radio Newspaper' via CBS for Procter & Gamble. She now has a more intimate, conversational style than when she started the series some weeks ago, although she still hasn't entirely shed some of her Sade characterization from the 'Vic and Sade' serial. It might improve her portion of 'Newspaper' still more if at least some of her material were scripted in a more personalized form.

Although it is an afternoon variety show, going on at 4 p. m., CBS' 'Home Front Matinee,' when caught Friday (12) exhibited smooth programming generally associated only with night shows in this category. Each number went off at clicko pace and even the featured morale speaker, Mrs. James (Jimmie) Doolittle, went through her chores without the ad-libbing customary in these daytime stanzas. Show is sponsored by Owens-Illinois Glass Co.

Alfred Drake and Carol Bruce shared the entertainment honors. Drake delivered 'My Heart Stood Still' and 'New Sun in the Sky' in okay style, and duetted with Miss Bruce in 'A Twist of the Wrist.' Miss Bruce sang a solid version of 'All or Nothing at All.' Chorus backed Drake in his two singles and took a turn itself with 'Rise and Shine,' but the choristry was in no way outstanding. Nor, for that matter, was the orchestral accompaniment of Allen Roth's orch.

Edward Hardwicke, son of Sir Cedric Hardwicke, appeared with his mother, Helena Pickard, and Roland Young in a comedy-dramatic sketch Nov. 6 on 'Shipmates Ashore,' the transatlantic shortwave show aired by BBC and in New York by station WNEW. It was a mildly suggestive, mildly amusing script by Frederick Lonsdale, revealing young Hardwicke as an urchin-voiced actor able to toss of flippancies with his mother and Young. Eric Portman guested on the show from London, but the most notable improvement in the series was the two-way confab between Paula Stone and Doris Hare, respective m.c.s in the U. S. and England. Unlike most service programs, 'Shipmates' seems particularly suited to the sailors-at-sea audience at which it's aimed.

Upton Close devoted his news comment broadcast Nov. 7 on WOR-Mutual for Lumberman's Mutual Casualty to a discussion of the Moscow pact between U. S. and England and Russia. He took a slightly different slant than the Nazi propaganda mill has been spreading, but was almost as severe in his condemnation. Coming immediately before Troman Harper's 'Truth About Rumors' program, which is specifically aimed at combatting the Hitler technique of sowing suspicion and hatred and fear among the United Nations, Close had nothing favorable to say about the Moscow pact, but implied that Russia's and England's word and good faith are not to be trusted. Some of his remarks were distortions of fact, but most seemed simply biased, disruptive reasoning. Incidentally, Close referred to himself as an 'idealist.'

Frank Kingdon in his news comment programs on WMCA and WQXR, New York, should drastically revise his oratorical style of talking. Doubtless from his extensive public speaking background, he now reads his script as if he were addressing a large meeting. That's unsuited to radio, in which the speaker is addressing not an assemblage but innumerable individuals in their own homes. The solution is for Kingdon to force himself to forget the microphone and to concentrate on the mental conception that he is talking intimately to one of his personal friends. Actually, it would help him to try and imagine a specific individual, rather than an anonymous person, is sitting opposite him in the studio. What Kingdon says is acceptable enough, but his way of saying it is anti-listening.

'Perry Mason,' the detective serial on CBS for Procter & Gamble, has accelerated the pace since its deliberate opening episodes, but it still wastes time and momentum in overstressing obvious plot wrinkles, instead of banging hard characterization and action, with minor attention to atmosphere. The courtroom hokum introduction, added since the premiere, is silly and distracting, and the production and playing are spotty. Pedlar & Ryan's Camay soap copy is still misleading.

Orson Welles provided most of the vitality to 'Shadow of a Doubt' when he played the homicidal maniac role in the adaptation of the film story Friday night (12) on Philip Morris 'Playhouse,' via CBS. The horror yarn, which had several serious flaws even in its original version, proved ill-suited to the air. In addition, its original weakness, which tipped off the maniac's guilt at the start, was retained. And the implausible garage-murder attempt (why didn't the girl simply back the car through the garage doors when she realized she couldn't turn off the motor?) had to be projected via an implausible running first-person narrative by the villain. Even the ending had to be butchered for the broadcast edition. One thing about the program now, however: It's no longer a director's exhibitionist showcase. But the Philip Morris commercial copy is still shudder-provoking.

Ted Husing put in a bad fourth quarter (the only part caught) in calling the play-by-play of the Army-Sampson Naval Training football game Saturday (13) over WABC-CBS. During that 15 minutes of play, he mentioned six times (by count) that it was snowing, then that the snow had stopped and that it was raining. But in that same length of time he remembered to announce the score only at rare intervals. Near the end, after describing how Principle (Sampson fullback) threw a 'beautiful' pass, he had to change tone abruptly when Woods, of Army, intercepted, for a touchdown. Then, while getting completely muddled as to whether Lombardo, of Army, was in the game or had been replaced, he stated that, with only about a minute left to play, Army would, 'of course, freeze the ball.' Whereupon, Army, in the next three plays, tried a lateral and two forward passes. Apparently the Army signal-caller wasn't listening to the broadcast.

'Ma Perkins' has lost much of the quality that had made it, in the last few years, one of the standard daytime serials. As heard twice last week on WABC-CBS (it also has a repeat on WEAF-NBC) for Procter & Gamble, the show was concerned with a typical soap opera yarn about domestic turmoil. After a lead-in synopsis too long to be intelligible to anyone not already familiar with the show, one broadcast consisted of little but a bitter, repetitious and attenuated three-way wrangle between a man and his wife and pretended mother-in-law. The second installment reiterated and developed the first. Even the Ma Perkins character seems slightly foolish now, and the others are flatly tiresome. The Oxydol commercial copy is on the whimsy side.

LOUIS SOBOL, New York Journal-American

"From the erudite Francis Trevelyan Miller, Litt.D., LL.D., a letter: 'What,' he asks, 'is the emotional appeal behind Frank Sinatra? The answer is simple. We are a nation of Frank Sinatras; there is one in every village, town and city. His greatness is not in any claim that he is a great singer or a great artist but in the fact that he is the Voice of America—the common Voice of the People—Walt Whitman's Song of Democracy—the heart of American singing.

'In another generation, it was Tommy Lyman who carried this same Voice of America to Paris, London and the capitals of Europe, nearly a quarter of a century ago. I have sat all night in Luigi's in Paris and seen the King of England, then Prince of Wales and now Duke of Windsor, held spellbound by the plaintive singing appeal of Lyman. I have seen King Alphonse of Spain applaud enthusiastically. How, then, about a contest between the young champ and the old champ—with competent judges to make the decision, round-for-round or note-for-note—on their emotional interpretations?'

"With that 'ex-champ' Bing Crosby presiding, no doubt!"

TOMMY LYMAN

Special Material By
MILT FRANCIS

Exclusive Management:
'SWIFTY' MORGAN

Currently at the
MAISON PIERRE
156 East 49th St., N. Y.

Featuring "Is My Baby Blue To-night"
By Billy Tracy and Lou Handman
Published by Broadway Music Co.

for LEO'S STORES, INC.

Leo's Stores, Inc., starting from scratch 27 years ago, has 10 big stores today . . . is Cincinnati's leading automotive and radio chain.

Leo's has used local radio since 1936 . . . WSAI *exclusively* since 1940. Leo's sticks to WSAI for just one reason—WSAI'S EXTRA POWER to build MORE SALES in the Cincinnati area.

5000 WATTS DAY AND NIGHT

WSAI

Basic Blue Network Sta.
Nat'l Reps.
SPOT SALES, INC.
New York, Chicago, San Francisco

U.S. Agencies Won't Find Soft Snap In Cracking Latin-American Market

By RAY JOSEPHS

Montevideo, Nov. 9.

Plenty of opportunities—but nothing worth a gold rush.

That's the sum-up of the post-war chances for U. S. advertising agencies in Latin America, according to best informed sources south of the Rio Grande. Sudden 'rediscovery' of Latin America both for current and post-war prospects by some U. S. agencies has already resulted in field surveys by companies hitherto not participating in the field, but those who've already given an o.o. to the Latin situash are convinced that it isn't as easy as envisaged from Madison avenue.

These reps have found the three creamiest markets, Brazil, Argentina and Mexico, already as crowded with local advertising, publicity and radio setups as Manhattan and Chicago. They've also discovered that being able to make profits in the crowded Latin ether and space market is no soft snap. Besides which, many Latin-American agencies, themselves hep to post-war business, have expanded operations and made moves to grab U. S. accounts on the theory that they'll be able to do a better selling job, both on the air and in newspapers, magazines and other media, than any 'foreign' outfit.

There are 215 firms listed under 'agencias de publicidad' in the latest B.A. telephone directory, and Rio de Janeiro and San Paulo, Brazil, plus Mexico City, are not far behind. While there's no claim that all of these can be considered agencies according to Uncle Sam's model, there are enough well-established organizations on the job to provide plenty of competish for any newcomers.

Thompson, Sans the J

Largest and oldest U. S. agency in Latin America is Walter Thompson Argentina (they left off the J. because it sounds like a sneeze in Spanish), which will mark its 15th anniversary in B.A. in January. Argentine Thompson office is a 65-employee miniature of the New York organization, handling an impressive list of U. S., British and local clients, including Swift, General Motors, the Argentine I. T. & T., Kraft Cheese, Martini Vermouth, Gillette, Pond's, Kodak, Goodyear, etc. Thompson is doing considerable radio biz in South America, now producing over 150 shows a month out of B. A. alone. J. Walter Thompson de Brasil, with offices in Rio and Sao Paulo, occupies a similar position in that market. Walter Thompson Mejicana officially opens in Mexico City Nov. 1.

Second of the U.S. agencies already in the field is McCann-Erickson, with offices in Argentina and Brazil. McCann's top U. S. clients include Standard Oil, Coca-Cola, Panair, National Carbon, RCA Victor and Schenley Distillers.

Also considered among the U. S. agencies is Berg y Cia., established in '32 by Ernst Berg, one-time European manager of Erwin, Wasey. Berg's biggest clients are the British-American Tobacco Co.; Shell Oil, International Harvester, Hind's Cream, Wilson, Listerine, and the big Western and Southern Railways in Argentina.

Newly established is the Grant agency, already strong in Mexico and now developing in B.A. Top clients to date are Toddy and Chiclets.

N. W. Ayer, which started in Latin America in 1931, folded last year after losing a number of important Latin-American clients, including Ford. Also important in the agency picture is fact that Sydney Ross (Sterling products), which is probably the biggest individual user of air time anywhere in Latin America, does its own advertising business, and that Lever Bros., with Lux and other big accounts, operates through its own agency, Lintas.

Trouble with agency game in South America, according to those who've been in the field a long time, is that appropriations are so small when figured out in U.S. dollars that the 15% agency commish amounts to little more than peanuts. Yet the agency has to go through substantially the same motions in turning out a radio show or ad as an outfit in New York. Most stations and publishers give the agencies little protection, paying the commission or its equivalent direct to almost any advertiser large enough to ask for it. Besides Ross and Lever, Colgate-Palmolive and Armour also do their own ad work, and many Latin agencies work for commissions ranging from 5% up, sometimes tossing in production and art work.

Can You Write?

The shortage of script writers has now grown so severe that there is at least one known instance of a prospective commercial series being held up on that account. Show in question is a radio version of 'My Sister Eileen.'

Herb Moss, director of 'Truth or Consequences,' who owns the rights to the Ruth McKenny material, has stars lined up and three agencies ready to submit an audition recording to clients, but he cannot proceed further until he gets a satisfactory script. He's already nixed several attempts.

CBC's Reorg Under Study

Toronto, Nov. 16.

The board of governors, Canadian Broadcasting Corp., is currently studying a plan whereby the whole CBC will be reorganized from top to bottom and the posts of chairman of the board and general manager merged. The board has been meeting behind closed doors during the week and, contrary to expectations, has not nominated a successor to Dr. James S. Thomson, chancellor of the University of Saskatchewan, who has decided to resume that position after a year's leave of absence to be CBC's g.m.

What has made the job onerous to the succession of CBC g.m. resignees is the lack of liaison between the board and the policy-forming department headed by the g.m. By the nature of his office, the g.m. has been called to make spot decisions when it is unable to summon the board of governors—who are scattered across Canada—this compulsion of authority kicking back on the subsequent claim that the assumption of responsibility was beyond the g.m.'s authority. The solution is to merge the post of board chairman and g.m.

It is rumored repeatedly that John Grierson is being given strong consideration for the post by an influential section of the Federal Government, including members close to the Prime Minister. Grierson is now chief commissioner of the National Film Board and g.m. of the Wartime Information Board. Dissidents maintain that he cannot take on the CBC work in addition; the same complaint was offered when he accepted the WIB job.

MEX. STATIONS LEAN ON AMERICAN RECORDS

Mexico City, Nov. 9.

American music can be heard in large chunks on radio, records and jukeboxes all over Mexico, and the 50,000 Americans in the republic are happy. Swing, blues and pops are favorites, with some long-haired stuff.

Radio stations play American records from four to eight periods a day, and orchestra leaders play more and more American music daily.

'Paper Doll' is the hit tune right now, and Bing Crosby is still the No. 1 crooner.

Aussie Planning Two New Regional Stations

Washington, Nov. 16.

Australian Government may construct two new regional broadcast stations, one in Queensland and the other in Western New South Wales, U. S. Department of Commerce reports.

At the beginning of this year, there were 1,342,512 licenses issued in Australia for homes with single radio receivers, and 30,840 licenses for persons with more than one set.

Hurleigh Joins WBBM As a News Analyst

Chicago, Nov. 16.

Robert F. Hurleigh, former central division manager of Press Association, Inc., will join the news analyst and commentators staff of WBBM-CBS Nov. 22. First assignment will be the six-times-a-week 8-8:15 a.m. news spot for the station.

As central division manager of Press Association, Inc., Hurleigh was responsible for the establishment of the Midwest Radio Bureau. Bureau was the first office of the Association established outside New York.

Giveaways Still Rule in Aussie

Sydney, Oct. 15.

Aussie radio is still in the coin giveaway stage. Radio-ites here figure that any program gilted with giveaways cops the most listeners. Coin a-plenty is thus being handed out every hour of the day from coast-to-coast, with sponsors gladly footing the bill in the belief that their product is being 'eared' by the right people.

Almost every program devised, and being devised, carries a coin lure. Quiz sessions pay from $1 to $4. Jackpots, too, keep swinging in favor with fans, and in some instances go as high as $100.

How long giveaways will continue here is a moot point. There's a whisper or two that the government, seeking money for the war effort, may clamp down on the coin biz, viewing the present setup as 'needless spending.' Should the whisper turn into actual fact, then, and only then, would the commercial airlanes be cleared of coin giveaways.

Some sponsors, taking the long view on possible governmental decree covering coin, are now giving war-saving stamps and certificates instead of cold cash.

19 SPORTS PROGRAMS SHORTWAVED TO AEF

Washington, Nov. 16.

Nineteen special sports programs are beamed to U. S. soldiers in every part of the world each week by the Army Special Services Division. Lt. Col. Thomas H. A. Lewis heads the radio section which prepares the shortwave programs.

The big football games are sent out play-by-play on Saturdays. On Fridays, 'Touchdown Tips,' 15 minutes of football prognostications, is put out. There is a weekly football roundup, featuring 40 minutes of play-by-play highlights from the top games of each week. 'Sports Interview' is a transcription show whose guest stars have included Leo Durocher, Alice Marble, Mel Ott, Connie Mack, Frank Buck, Jack Dempsey, Carl Hubbell, Bobby Jones.

Another program, 'Sports Page 1,' gives summaries of football, basketball, hockey, baseball, track, boxing and horse racing. 'Sports Page 2,' a transcribed show, is aired nightly with complete scores and results. During the baseball season a 40-minute play-by-play of an outstanding game was shortwaved overseas.

Argentine Activities

Buenos Aires, Nov. 2.

Gillette now sponsoring 'Recuerdos de un Argentino' Tuesdays and Fridays at 12:45 on Radio El Mundo, LR1. Program, written by Salvador Cordone, features Gustavo Cavro.

Radio La Voz del Aire, LS9, making a strong drive to win Government support. Station, which previously has not been overly active, has re-angled programs to stress ideas in which Radiocomunicaciones is interested, has taken considerable newspaper and magazine space to play up laudatory letter sent to it by Major Carlos Humberto Farias, director of Radiocomunicaciones.

Radio Libertad, LS10, now directed by Pablo Osvaldo Valle, announces new plan of 1,000 pesos monthly in prizes for best ideas from public for improvement of programs.

Mundo signed Elsa O'Connor and Santiago Arrieta for leads in new radio-theatre shows for Atkinson perfumes. Program, based on a novel by Clara Giold Bressan, is carried nightly Mondays through Fridays at 10 p.m.

Inside Stuff—Radio

Stanley E. Hubbard, head of KSTP, told Under Secretary of War Robert Patterson, at the recent war conference at Ft. Knox, Louisville, that he couldn't understand why radio, exclusive of the networks, is accorded 'such little opportunity to get the war picture first hand.' Hubbard pointed out that only five broadcasters were invited to the conference, which was attended by hundreds of industrialists and 79 newspapermen. Hubbard said that newspapermen and magazine writers are constantly given opportunities to make trips to the various allied nations and theatres of war and to 'sit in on important conferences such as this,' but 'independent broadcasters, without whom there would not be American radio as we know it, seem to be almost forgotten.'

Bristol-Myers has published and distributed a 47-page booklet filled with gag material on the subjects of Ed (Archie) Gardner, his life and times and the 'Tavern' program. The booklet is sprinkled with gag sketches and photos, most of the latter showing Gardner in various guises, including an oldtime Indian fighter and a hillbilly. The chapter on 'etiket' points out that it's considered bad form, no matter the occasion, to open a bottle with one's teeth.

Recent lifting of government censorship has revealed that a 5 kw. transmitter formerly owned by WHOM, Jersey City, played a major part in propaganda efforts during the North Africa landings a year ago. The government obtained the transmitter after being unable to purchase one in the open market and installed the equipment on a battleship, from which messages to the civilian populations asking their cooperation were sent ahead in advance of the Commandos on the wavelength of Radio Morocco. Transcribed messages from FDR and Gen. Giraud also were broadcast over the former WHOM equipment.

As a result of his one-man radio campaign to extend the franking privilege to discharged but hospitalized war veterans, Dick Gilbert, WHN, N. Y., disc jockey, has been asked by Rep. Sol Bloom of New York to help him write an amendment to the present law which gives this privilege to members of the armed forces.

Gilbert's drive on behalf of the veterans resulted from visits to government hospitals where he learned that former members of the armed forces now confined for medical treatment had to furnish their own postage out of meager pensions or, if indigent, be doled one or two stamps a week by the institutions.

Cornelia Otis Skinner has elected to put on a pre-broadcast performance for the audience that gathers at CBS Playhouse No. 1, N. Y., to listen to the sketch which she and Roland Young contribute Thursday nights to the Dinah Shore-Birdseye Foods show. The pre-broadcast business will be one of her monologues, running about 15 minutes. The device is both a come-on and a warmup for the audience in the network's playhouse. The Skinner-Young sketch on the commercial runs but seven minutes and it was decided that this period of live entertainment would be too skimpy as a visiting inducement to broadcast attendees. The rest of the program emanates from Hollywood.

Fred Dodge, manager of WKRC (Cincinnati) features, thinks that 'The Johnson Family' (Mutual) was unwarrantly overlooked when 'Variety,' in a recent squib, stated that when 'Easy Aces' and 'Mr. Keen' go half-hour 'Lum 'n' Abner' will remain the lone nighttime personality 15-minute serial on the networks. 'Johnson,' points out Dodge, is sponsored cooperatively in 10 localities and is carried on upwards of 70 Mutual stations daily. 'Lum 'n' Abner' is strictly a network commercial and is underwritten by the same account (Alka Seltzer) on 85 Blue stations.

The social crisis that arose Friday (12) when both Westinghouse and Goodyear chose the 5-7 p.m. period to host the N. Y. press, was amicably settled when both outfits supplied rented limousines to taxi guests from one affair to the other. The Goodyear shindig for its new show, 'Hook 'n' Ladder Follies,' took place at the 21 Club, and Westinghouse's party for John Charles Thomas and John Nesbitt was held at the Ambassador.

Prayers submitted by Catholic priests, Protestant ministers, Jewish rabbis and Christian Scientists, and used on the Mutual network's religious program, 'A Minute of Prayer,' have been gathered in book form and will be published under the same title by Garden City. Royalties will be donated to the USO.

Mutual Network's sales department is making much capital in the Schenley organization over the fact that the 'Sherlock Holmes' program's first rating in its Monday night spot on MBS was a Hooper 10.2. 'Holmes' plugs Petrie wine and the brand's account was acquired several weeks ago by the Young & Rubicam agency.

ANTI-FASCIST ITALIANS AIR VIEWS IN SO. AMER.

Montevideo, Nov. 9.

Free Italians attempting to rally support behind new Italian Government, now that it has been granted co-belligerency status by the Allies, are using broadcasting outlets here in an intensive campaign covering not only Uruguay, but Argentina, Chile, Paraguay and southern Brazil.

'Italia Libre' group, which operates via the Comite Italo-Americano de Educacion Democratica, is employing CX14, Radio El Espectador and its short-wave outlet, CXA19; CW1, Radio Popular, Colonia; plus eight stations of the Cadena Uruguaya de Radiodifusion, to carry its message especially into still neutral Argentina, which hasn't quite made up its mind what to do about the new Italian setup.

Broadcasts are done in Italian and Spanish and call for immediate firing from office of all politicians and military leaders who have been Mussolini supporters. Recalled here that Count Sforza urged use of radio in Latin America when he attended the Italia Libre Congress here last year.

New BBC Rep. in Can.

Montreal, Nov. 16.

S. D. de Lotbiniere has been appointed Canadian representative of the British Broadcasting Corp.

Among his claims to fame are his handling of the wedding of the Dutch Princess Juliana when the bride was 45 minutes late and he ad libbed for that time.

Can. Spielers Ask Better Conditions

Montreal, Nov. 16.

Problem of war-depleted station staffs, which has thrown increasing burdens upon announcers, has led to recommendations seeking improvement of working conditions of CBC employees and these recommendations have been outlined by the American Federation of Radio Artists affiliate in Montreal and by unaffiliated employee group representatives in Toronto and Vancouver. They are currently under study at CBC headquarters.

Neither AFRA nor CBC officials have given out details so far, but it is understood that one of the principal recommendations is for a 40-hour week for all announcers, with one full day off a week. Another request is that CBC announcers be paid 85% of special fees charged commercial sponsors for their services and that they be permitted to take on 'outside' work in their free hours. CBC rulings prohibiting outside work and 'extra' announcers' fees for commercially sponsored programs have been a sore point among local announcers.

The AFRA affiliate in Montreal is registered as L'Union des Artistes Lyriques et Dramatiques Inc. (Dramatic and Lyric Artists Union), with a membership of about 375 radio actors, singers and announcers.

Bandleaders in Drivers' Seat

One of the results of the war-born shortage of bands is the concessions agencies are being forced to make to leaders they seek to place under management contracts and others whose agreements are expiring. One concession growing in popularity with maestros is a clause in contracts demanding the agency guarantee them a certain stipulated annual gross. If it's not attained, the leader is free to move his band elsewhere. As a rule no money is involved, that is, if the agency doesn't provide the band with enough work to reach the stipulated gross it isn't required to make it up in cash. The contract simply is voided.

This clause has been showing up in management contracts more frequently of late, though it is by no means new.

Inside Stuff—Orchestras

Virtually every recording by a nationally known artist in the country's coin machines is a vocal, a situation based on the boom in baritones plus the ban against orchestra recording by the American Federation of Musicians. While the disc ban has been on for 15 months or so, it has only been during the past week or two that vocal discs shut out orchestra releases completely, but this condition is not likely to last very long because of the resumption of recording by Decca, Classic, Capitol and other firms that have signed with the AFM.

Glance at the current machine best-seller list shows that every record, with the exception of Dick Kuhn's version of 'Put Your Arms Around Me Honey,' is by either Bing Crosby, Frank Sinatra, Dick Haymes, Mills Bros., or Al Dexter. While the latter is a band disc in name, it's essentially a vocal release.

Harry James did hold a 4-F draft classification for a time. It was given him by a local N. Y. draft board to which he had the usual preliminary examination transferred from his Texas board. This was changed later to a 1-A rating after the hometown group reviewed the case. He is to take an induction physical in Hollywood Dec. 12.

James, now in Hollywood finishing film work for Metro prior to possible service, is said to be against returning east. However, he is definitely committed to open at Astor hotel, N. Y., next May 29, owes the Paramount, N. Y., at least one date (which probably won't run more than two weeks because of the leader's aversion to theatre work) and probably will do a stretch at Frank Dailey's, Newark, to whom he is said to be under option.

Gene Krupa hasn't yet made up his mind whether he will remain with Benny Goodman's orchestra after the band finishes at the New Yorker hotel, N. Y., Dec. 11. However, since he has to go to the Coast anyway for the appeal of his conviction on a felony charge, it is quite likely that he will go to Hollywood with the band and work with it as long as he can. Goodman goes to 20th-Fox early in January to begin filming the story of his life.

If Krupa's appeal from his conviction is upheld and he is released from the prison sentence hanging over him, it is probable that he will go into the Army immediately. He took a physical months ago in N. Y., and was given a 'deferred 1-A' classification, meaning he will be accepted for service immediately if the charge hanging over him is dispelled.

When and if Frank Dailey reopens his Meadowbrook, Cedar Grove, N. J., next spring, as he intends doing, he will maintain his current Terrace Room, Newark. Dailey figures he can operate at both spots by using lower grade bands at the Newark operation and the best available at the larger Meadowbrook.

Dailey shuttered Meadowbrook last February, when the pleasure-driving ban was instituted, and wasn't figuring on reopening it at all. That attitude was revised recently when the driving ban was lifted. If current circumstances prevail next spring, it will resume.

American Federation of Musicians' annual convention, scheduled for Chicago next year, has been shifted to the Stevens hotel from the Palmer House, the original site. Palmer House rejected reservations and the Stevens last week signed a contract for accommodations with union officials. Confab, beginning May 29, will run six days.

USO Hunts Dance Units for AEF

USO-Camp Shows, Inc., is seeking small jazz combinations of six or seven pieces for overseas tours. While male combinations are being approached, the USO prefers and is on special lookout for groups staffed by female tooters.

Usual USO scale will apply. It amounts to $84 a man, $115 for leader, plus maintenance while abroad. Army takes care of the latter, of course.

OSBORNE TAKING LONG LAYOFF FOR HEALTH

Will Osborne temporarily disbands his orchestra Dec. 2 to take a four to six month rest, on doctor's orders. Leader will go to California to recover from a generally run-down condition and, when he resumes, will have available to him the key men of his current organization. His decision to disband came during the final days of a recent stay at the Roosevelt hotel, New Orleans.

Osborne will play the Palace, Cleveland, beginning this Friday (19) and the Circle theatre, Indianapolis, opening Nov. 26. At the close of that week the band scatters. Leader has been forced to cancel bookings at the Frolics, Miami (four weeks); State, Hartford; Capitol, Washington; Adams, Newark; Buffalo, Buffalo; Chicago, Chicago, and Riverside, Milwaukee, latter three set for February.

Louis Sturchio, Once 1-A, Father of 7th Child

Pittsburgh, Nov. 16.

No. 7 arrived here last week for the Louis Sturchios, which will result in a pretty heavy allotment check from Uncle Sam should old man whiskers ever decide to call up the local sax player. Sturchio is the musician who, under the name of Pee Wee Lewis, hit the front pages from coast to coast last summer when a Chicago draft board placed him in 1-A while he was with Blue Barron's band despite the fact that he had six kids and a seventh on the way.

Later selective service officials said that was just a move to get Sturchio into a defense plant. So he came home a few months ago, joined Piccolo Pete's small outfit at the Trelon in East Liberty and doubled into a war job. However, several weeks ago he quit both Piccolo Pete and the factory to go with Russ Morgan's orch following latter's engagement here at Stanley theatre. Morgan was laying off the week the seventh Sturchio made his debut, which enabled the saxman to be home for the blessed event.

Ina Hutton Now Says It's Time She's a Bride

Memphis, Nov. 16.

It's official now. Ina Ray Hutton has finally admitted that she married Louis P. Parisotto, her sax-playing first assistant in the Hutton orch, while appearing here at the Malco theatre recently.

Admission was made last week in New Orleans after heated denials here. Wedding took place in Marion, Ark., Oct. 26.

Dunham to Stretch 12 Weeks at New Yorker

Sonny Dunham's forthcoming run at the New Yorker hotel with his band is for 12 weeks, at the insistence of the hotel, Dunham, who is under option to return there, wanted only an eight-week stay, but the hotel, probably wishing to ease its band problem, stood pat on a 12-week stand.

Dunham goes into the New Yorker Dec. 13, replacing Benny Goodman, who is pulling out several weeks earlier than anticipated. Dunham was originally booked to play the Capitol, N. Y., in early December, but Goodman's earlier withdrawal forced him out of the booking and into the New Yorker. Raymond Scott replaces Dunham at the Cap, opening Dec. 2 or 9.

L'ville Ct. Rules Maestros Must Pay S.S. Taxes

Louisville, Nov. 16.

Case which came up in Federal Court last week may have wide interest, as it concerns social security and unemployment taxes paid on members of orchestras. Judge Miller handed own a decision refunding $1,289 to Johnny Longo, New Orleans night club operator, who formerly operated the Biffi Club here. Longo had paid the social security and unemployment taxes under protest, having contracted with the orchestra leader, and Judge Miller upheld his contention that Longo was not an employer of the tooters themselves, and therefore not liable for the tax.

For the last three years, since the Griff Williams ruling in Chicago to the effect that the operator of the spot was liable for the taxes, night club operators have had to deduct for social security and unemployment taxes on musicians over whom they had no responsibility for hiring or firing. The local case may have national repercussions, and the interesting angle to the case is that the Biffi Night Club, which first instituted proceedings in court to obtain relief, no longer exists under that name.

Lena Horne a Switch On Old Formula; Clix From Films to Discs

Lena Horne is reversing the formula by which Hollywood has been reaping the benefit from reputations made by the recording industry. During the past few years popular discs have been responsible for many of the best b.o. singers and bands that film companies have used to advantage. Record buildups given such people as Dinah Shore, Frank Sinatra, Harry James, the Dorseys, et al., made them national names and ready-made marquee material.

With Miss Horne the shoe is on the other foot. She clicked big in 'Stormy Weather,' 'Cabin In the Sky' and several other films, and as a result is a hot b.o. property. RCA-Victor is now cashing in on this popularity via a group of recordings she made for that company pre-Hollywood. These discs, originally made to be released in album form, are now circulating in coin machines and on retail counters, and the circumstance probably represents the first time in modern recording that the disc field has been able to cash in on a reputation built elsewhere. Since Victor still hasn't settled with the AFM and is in need of pop stuff, Miss Horne's discs are doubly valuable.

Unknown Negro Bands Also Get N. Y. Break

Practice of bringing almost unknown midwestern bands into eastern territory bookings apparently is being duplicated in the colored band field. Nat Towles' orchestra, unheard of in N. Y., has been booked for the week of Dec. 3 at the Apollo, N. Y. Short time ago the Apollo played Buddy Johnson's orchestra, another virtually unknown in the east.

Shortage of colored bands is more acute than in ofay field.

Gus Arnheim's Stardusters checked in at Republic for 'Trocadero.'

No Disc Peace on Immediate Horizon; Hearings Resume Fri. (19)

Settlement of the American Federation of Musicians-RCA-Victor, NBC Recording and Columbia Records Corp. dispute is still up in the air, as no date has been set for a resumption of confabs between James C. Petrillo, AFM prexy, David Sarnoff, head of RCA, and William S. Paley, CBS chief. With Paley on an overseas assignment for the Office of War Information, and Petrillo out of town for at least a week, attention once more reverts to the War Labor Board panel hearings, which will reopen Friday (19).

It is reported that Petrillo phoned Sarnoff Friday (12) and voiced disapproval over the terms discussed Nov. 5 by the three men at AFM headquarters. At that time, Sarnoff, speaking for his confreres, stated that 'progress was being made.'

Both he and Paley are in favor of Federal legislation extending copyright law benefits to performers, but are opposed to direct payment of royalties to the union.

IATSE Backs Down On Woody Herman Claim

American Federation of Musicians is investigating an attempt by a member of the N. Y. International Alliance of Theatrical Stage Employees to collect $100 from Woody Herman for an IATSE man to carry the band's music stands into the Paramount, N. Y., last week. Since Herman didn't find it necessary to use his own racks, because the Par has its own, he refused to pony up the $100. This occurred Wednesday (10). Dispute over the demand continued until Monday (15), when Jim Brennan, national president of the IATSE, informed Herman payment wasn't necessary and that he shouldn't have paid a similar levy at the Capitol, Washington, recently.

Herman had paid a Capitol IATSE man $100 when confronted there with a local ruling prohibiting any but IATSE men to handle such items. Other bands playing that house had not been disturbed. From reports the leader and his handlers received later, the demand made on Herman was based on the publicity his particular racks had been getting prior to the band's arrival. They are covered with War Stamps and Bonds bought by musicians in the outfit. Apparently his Washington payment cued the N. Y. demand.

SINATRA'S DRAFT BOARD NEVER READ ARTICLE

The Voice—Frank Sinatra to you—appeals to the nascent mothering instinct in adolescent girls, and that's why he's been endowed with a vociferous and attentive swoonery. At least that's the theory of Dr. Donald A. Laird, psychologist, as indicated in a piece in The American Weekly.

Sinatra's voice in itself would not merit or cause the exhibitions attending his appearance anywhere but on the desert, Dr. Laird contends. But, he says, the swooner's 'underfed' appearance communicates itself to his pipes in such a way that his vocalizing has a 'yearning, beseeching quality, almost like the plaintive cry of a hungry child.' It is, says Laird, 'an authentic auditory echo of his peculiarly famished appearance.'

As to why young girls should have a desire to mother Sinatra—or any other lean-looking guy—Dr. Laird goes into a technical adagio having to do with glandular developments during adolescence and the hypersensitivity and longings resulting therefrom. The psychologist is cheerful about it all, however, saying that Sinatra's 'appeal is not to crude sex, but to the tenderest mothering instinct—the highest type of unselfish emotion.'

Sinatra may lose this 'unselfish' devotion, warns the doc. He mustn't put on 20 pounds.

UA Film Pulls Herman Out of Dailey Date

Woody Herman's orchestra reports Jan. 13 at United Artists for three-weeks' work on 'Sensations of 1941,' with Eleanor Powell, W. C. Fields, Ray Bolger. Contract forced the band out of a booking at Frank Dailey's Terrace Room, Newark, N. J., making the second time in a couple of months Dailey has lost a major name to United Artists. Sammy Kaye was forced to cancel all but a week of a month's stay there by a UA film deal.

Herman was set to open Dailey's Jan. 6, but this date has been set back until late March and will be played at Dailey's Meadowbrook, Cedar Grove, N. J., which will be reopened by then. Shep Fields, whom Dailey has been trying to bring back into Newark, will replace Herman. Fields was there late the past summer and was to have returned next month (December), but a Dec. 9 booking at the Park Central hotel, N. Y., intervened.

Cab Calloway's orch has also been signed to appear in 'Sensations,' which will be produced and directed by Andrew Stone, who directed 'Stormy Weather' for 20th-Fox.

Maurice Spitalny band renewed at William Penn Hotel's Terrace room, Pittsburgh, until Jan. 1.

No Agcy. Worry On Maestro Draft

There is no alarm among the various band agencies over the number of name and semi-name leaders who have been given 1-A draft classifications during the past few weeks. Although the band shortage is already acute, the agencies are seemingly unworried. They take the attitude that somebody will always come along to replace those who go.

It is felt among agency men that the law of averages will leave a substantial portion of current maestros in civvies. Unexpected 4-F classifications, such as Vaughn Monroe drew last week, over-age limits (for example, both the Dorseys will be over 38 by the first of the year) and the advice from local draft boards that only one out of every 12 fathers will be inducted, figure in the sizeup of the situation.

Coca-Cola Holding On Salary Overseas Unit; Hopes USO Will Relax

The Carol Bruce-Red Norvo unit, which Coca-Cola had prepped for an overseas tour of Army and Navy bases until the deal was stymied by USO's refusal to okay the deal, is being kept together by the soft drink concern, which, apparently, is still hoping restrictions will be relaxed to permit the junket. The singer as well as Norvo and his musicians are being kept on salary, even though they are not working steadily.

Last week Norvo and an augmented band of 20 men, together with Miss Bruce, put together a couple of two-reelers in color at the Fox studios in N. Y. on 16 mm. film for distribution among the armed forces. The unit likewise has turned out several transcriptions for Army rebroadcast and is on tap for more.

Band which Norvo planned to take abroad is an eight-piece unit.

L. A. DANCEHALL OP KILLED IN HOLDUP

Hollywood, Nov. 16.

William Lederer, 63, operator of the Roseland Roof dance hall in downtown Los Angeles, was shot to death by gunmen Sunday (14) as he was making a deposit at bank's all-night vault.

On his body was found $2,700 in cash and a check for $5,000, said to be payment on purchase of the dancery.

Carley Taking Eberly's Spot with J. Dorsey

Paul Carley, former extra on the 20th-Fox lot in Hollywood, replaces Bob Eberly as vocalist with Jimmy Dorsey's orchestra. Eberly is already in the Army, having passed his induction physical last week and is due to go into uniform in two weeks.

Carley will start work with the band at the Orpheum, Omaha, Nov. 25. Band opens at the Roxy, N. Y., Dec. 15.

Herman-Vaude Sock $85,000, N.Y.; Gray Hot 30G, Cincy, Morgan Big 28G, Cleve.

(Estimates for This Week)

Charlie Barnet, Chicago (Oriental; 3,200; 31-69)—With 'Chance of Lifetime' (Col). Staunch $25,000, mainly on band's appeal.

Milt Britton, New York (State; 3,450; 35-$1.10)—With Tommy Riggs, others, on stage, and 'True to Life' (Par) (2d run). Fact that picture just came off four-week run at nearby Paramount would indicate current stageshow here means considerable, big $37,000 or better being sighted.

Cab Calloway, Pittsburgh (Stanley; 3,300; 30-75)—With 'Dr. Gillespie's Criminal Case' (M-G). Biz not up to what Cab usually does here. Screen support is thin. Will get around $21,000, not bad considering.

Shep Fields, New York (Strand; 2,756; 35-$1.10)—With Merry Macs and 'Princess O'Rourke' (WB). In second week and very good at $43,000 or over; holding further.

Glen Gray, Cincinnati (Albee; 3,300; 44-85)—Plus 'Iron Major' (RKO), and vaude on stage. Terrific $30,000, best in Cincy for years.

Woody Herman, New York (Paramount; 3,664; 35-$1.10)—With Marion Hutton, et al., on stage, and 'I Dood It' (M-G). Exceptionally strong b.o. combination of stageshow and picture, with much support credited to former, brought terrific $85,000 on first week ended last night (Tuesday).

Herb Miller, Newark (Adams; 1,950; 35-99)—Plus 'Stand By Networks' (Col) and Ann Corio, others, on stage. Hefty $19,000, chiefly on Miss Corio's draw.

Russ Morgan, Cleveland (Palace; 3,700; 35-85) — With 'Wintertime' (20th), and Ella Mae Morse, in person. Nice all-round combo, with Morgan the principal draw. Strong $28,000, best here in some time.

Tony Pastor, Providence (Metropolitan; 3,200; 36-59)—With 'Coastal Command' (RKO). Hefty $10,500 on four-day Armistice Day weekend run.

Louis Prima, San Francisco (Golden Gate; 2,850; 55-75)—Plus 'Lady Takes Chance' (RKO) (2d wk). Hot $28,000 with big assist from picture.

Tommy Tucker, New York (Roxy; 5,886; 55-$1.10)—With Danny Kaye, others, on stage, and 'Rosie O'Grady' (20th). Finished four smash weeks last night (Tuesday), finale being $82,000, and would have been held longer but for a booking jam.

Johnny Warrington, Philadelphia (Earle; 2,768; 35-85)—Aided by appearance of Willie Howard and Berry Bros., the WCAU musicrew is chalking up nice $17,500. 'Dangerous Blondes' (Col) not being much help.

Lawrence Welk, New York (Capitol; 4,820; 35-$1.10)—With Ralph Edwards and his 'Truth or Consequences' air show, and 'Sahara' (Col). Should hit socko $78,000 or in that vicinity on first week; holding. Welk, a Chicago area name, doesn't mean too much in N. Y. yet.

GARBER GOING BACK ON OBERSTEIN DISCS

Jan Garber's orchestra has been signed by Eli Oberstein for his Classic Record Co. (Hit label). Garber does his first recording date in N. Y. today (Wednesday) at Muzak studios.

Garber's is the first band Oberstein has secured since receiving a license to record from the AFM two weeks ago. He has deals started with several others, he says, but none are as yet closed.

Carber worked for Oberstein before the ban, but has since changed his band's style from sweet to swing.

Whitey Scharbo, with Etzi Covato band for 15 years, has organized his own outfit and is now at Club Casino, Pittsburgh.

Morton Gould's
PAVANNE
MILLS MUSIC, INC.

If It's in
'TUNE-DEX'
It's An Important Tune!

Disc Ban Casualty

Philadelphia, Nov. 16.

The Philly Record last week announced it was dropping its weekly record review column until the Musicians Union-recording company squabble has been settled.

Because of the paucity of new releases, the paper announced, it felt that a platter critic was a waste of manpower.

Vaughn Monroe Draws 4-F Classification After Disbanding Orchestra

After breaking up his band in anticipation of donning a uniform, Vaughn Monroe was given a 4-F at the N. Y. induction center Wednesday (10). Now on vacation for a few weeks, Monroe has not yet made up his mind on the immediate future, but it's certain that he will eventually return to maestroing. His indecision is over whether to reorganize right away, or do a film in Hollywood, backed by a studio band.

Monroe had given his musicians two weeks' notice gauged to expire the day he went for induction (10). Since the majority of them had secured new jobs, it was impossible to hold the outfit together after the 4-F tag was issued the leader.

SINATRA PAYING SAVITT 5G FOR THEATRE TOUR

Jan Savitt's orchestra has been bought by Frank Sinatra to accompany him on his forthcoming theatre tour. Singer is said to be paying the leader $5,000 weekly from his 50-50 split of the gross at each house. Band will be composed of 21 musicians and Savitt, which is larger than the band's normal complement. Extra men will be string instrumentalists; there will be eight in the combo.

Sinatra starts the theatre tour Dec. 2 at the RKO Boston, going to Stanley, Pittsburgh, week of Dec. 10 and finishing at the Earle, Philadelphia, week of Dec. 17. In addition to Savitt, package will have two vaude acts, neither of which has been bought as yet.

Herb Fields in Civvies; Will Organize New Band

Herbie Fields, who maestroed the Army band from Fort Dix, N. J., each Sunday afternoon on 'This Is Fort Dix' on Mutual, is out of the Army on a medical discharge and is preparing to organize a civilian outfit. He is a clarinetist and singer and is said to have secured financial backing for the new venture.

Fields was a Sergeant while in service. Sgt. Jack Leonard, vocalist, is also with the Fort Dix band.

Frederick Bros. to Ease MCA Title Confusion

Frederick Bros. Music Corporation, band and talent agency, will legally change its name around the first of the year. What it will be revised to isn't certain. Move is based on frequent confusion between the Music Corp. part of the title and the tag of Music Corp. of America, plus fact that FB is often mistaken for a music publishing firm because of the 'Music' part of the name.

Agency is enlarging the scope of its activities and the new title is all a part of the scheme. It is going into film representation (last week it signed Guy Kibbee for film, radio, and p.a.'s) and is spreading out in other ways. L. A. Frederick, agency's top man, has shifted to the Hollywood office with Ed Fishman, who recently moved over from William Morris agency's Coast branch.

Steel Pier A.C. Winds Up

Atlantic City, N. J., Nov. 16.

Steel Pier ended its 46th season Sunday (14) to reopen next Easter on a weekend policy that will give way to daily programs in June. Pier has played only weekends since Sept. 15.

Policy in 1944 will be unchanged, operator Frank P. Cravatt says.

STANLEY, PITT, BOOKS HIMBER OUT OF NITERY

Pittsburgh, Nov. 16.

Stanley theatre is booking in a band almost directly from a local nitery. Outfit is Richard Himber's, which closed a two-week engagement at Vogue Terrace here Friday night (12) and comes back to WB deluxer Nov. 26. Lawrence Welk had tentatively been pencilled in for this date, but passed it up to go to Capitol, N. Y.

Usually Stanley contracts specify its bands can work nowhere in the territory for several weeks before and after, and spotting of Himber so soon after his nitery date is a sharp departure for house, but an emergency, management has pointed out. Co-starred with Himber on same bill will be Perry Como, a Pittsburgh lad who started singing around here with Frankie Carlone's band and then shifted to Ted Weems.

Clip Clip-Joints

Continued from page 1

on strange soil, the training shorts on how to avoid the pitfalls of a big city will likewise be made available for the asking to the navies of the other nations.

Behind the program is the realization that no amount of pamphleteering or lecturing in the training classes can achieve the same results as utilization of the pix medium to get across the message. The War Dept. has found that to apply to other related problems such as combatting the social disease evil, etc., and feels that a visual demonstration of how easy it is to get rolled, and what to do about it, will go a lot further than any amount of chinning on the subject.

The Navy Dept. last week completed a short on the clip-joint menace, which will go into all the training schools. Told in story form, it's a composite study based on factual case histories of what can happen when a sailor's off guard and falls into the hands of the clippers. Film was produced in N. Y. by Herbert Kerkow, who's under contract to the Navy Dept. for the filming of such pix, with Lee Strasberg associated with him in the production.

Similarly, the Signal Corps is readying an 'indoctrination' film cautioning the men in the service against the card sharks who have been preying on the boys in uniform and detailing the various tricks up the gyppers' sleeves. It's an elaborate explanation of how crooked dealing is accomplished and, as such, sets forth specific underhanded methods. Idea stems from exhaustive research which the Signal Corps has already distributed to the men in book form. Film will be an adaptation of the research contained between covers.

On the Upbeat

George Paxton, former trombonist with Ina Ray Hutton's orchestra, has joined the Frederick Bros. agency in N. Y. in a sales capacity.

RCA-Victor releases a Glenn Miller disc Dec. 10, 'Rainbow Rhapsody,' by Benny Carter, backed by 'It Must Be Jelly.'

Woolworth's begins sale today (Wednesday) of a series of long biographies of various name bandleaders. To be issued one at a time, the yarns are written by various tradespeople familiar with their subjects.

Ted RioRito band replaces Sammy Kaye's at Frank Dailey's Terrace Room, Newark, N. J., Nov. 24, while Kaye is doing his Old Gold broadcast and repeat.

Herman Middleman, doubling from Stanley theatre orch, Pittsburgh, now heading small combo, featuring Paula Bason on the accordion, at Bachelors Club.

Gale Landis is new vocalist with the Bobby Sherwood orchestra.

Murray Schlamm takes over road manager job with Woody Herman's orchestra, replacing Mitt Deutsch headed for the Army. Schlamm is an attorney.

Jack Schiffman replaces Henry Durst as road manager for Charlie Barnet. Durst was inducted into the Army in N. Y. last week and Schiffman, who had been held in readiness, joined Barnet immediately.

Ben Webster, Negro tenor with Duke Ellington for years, played with Woody Herman's orchestra on its recording date at Decca a week ago Monday (8). Webster temporarily replaced Vido Musso, who went into war work.

Duke Ellington has composed another new piece of music especially for his forthcoming 'Carnegie Hall,' N. Y., concert Dec. 11. Titled 'New World A-Comin,' inspired by Roi Ottley's best-selling book by that title. Ellington created comment at his first Carnegie concert earlier this year with a new writing titled 'Black, Brown and Biege.'

Bob Strong booked into Vogue Terrace, Pittsburgh, for two weeks beginning Nov. 27, following the Jan Savitt outfit.

Joe Schafer doubling from defense plant into Al Marsico's Nixon Cafe band, Pittsburgh, sharing piano chores with Jimmy Borelli, also working at a war job.

Whitey Scharbo, with Etzi Covato orch for 15 years, now has his own dance outfit at Club Casino, Pitt.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore (400; $1-$1.50)	22	1,175	31,425
Lani McIntire*	Lexington (300; 75c-$1.50)	92	2,025	165,425
Benny Goodman	New Yorker (400; $1-$1.50)	5	2,475	14,175
Tommy Dorsey	Pennsylvania (500; $1-$1.50)	6	3,225	19,875
Leo Reisman	Waldorf (550; $1-$2)	6	2,875	19,150
Count Basie	Lincoln (275; $1-$1.50)	1	1,425	2,625
Guy Lombardo	Roosevelt (400; $1-$1.50)	6	2,050	14,775
Enric Madriguera	Commodore (400; $1-$1.50)	0	†825	825

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows. Waldorf has Frank Sinatra and Volkoff and Milada. † 4 days.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Conventioneers helped Williams hit a new all-time record with sensational 12,180.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Kassel continues to keep room well filled with very good 6,000 on week. Winds up here Nov. 25 to be followed by Jimmy Joy's orchestra.

Charlie Spivak (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Spivak is doing biggest business here in long time. Great 8,000.

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Bondshu and Morton Downey responsible for draw of excellent 3,600.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c and 75c cover charge plus $1.25 min.). Combination of Oliver's popularity and gold rush patronage gave room record-breaking 9,500.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Topping 4,000 and by now as much of an institution as Cocoanut Grove itself.

Frankie Masters (Biltmore; 900; $1-$1.50). Finishing with another fine 4,100; replaced Thursday (18) by Joe Reichman. Masters moving back to the Trianon shortly.

Location Jobs, Not in Hotels

(Los Angeles)

Les Brown (Palladium B, Hollywood, fourth week). Weekends continue terrif. Week's total on either side of 25,000.

Bob Chester (Trianon B, Southgate, seventh week). On road to another 7,000 and solid with this clientele.

Alvino Rey (Casa Manana B, Culver City, 11th week). Picked up slightly on weekend and moved count to 4,200.

Phil Harris (Slapsy Maxie's N, Los Angeles, second week). New spot caught on fest and Harris can share credit with floor show for almost capacity 5,000.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). Breese and Gertrude Niesen turning 'em away. All the plcae can hold with 5,800.

Carl Ravazza (Blackhawk; 500; $1-$2.50 min.). Ravazza did swell job here. Last week around 5,500 tabs. Del Courtney's orchestra opens tonight (17).

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Pistol Packin' Mama (15) (Morris)	Al Dexter	Okeh
	Crosby-Andrews	Decca
2. Sunday, Monday, Always (13) (Mayfair)	Bing Crosby	Decca
	Frank Sinatra	Columbia
3. People Will Say (8) (Crawford)	Bing Crosby	Decca
	Frank Sinatra	Columbia
4. Put Arms Around Me (13) (Broadway)	Dick Kuhn	Decca
	Dick Haymes	Decca
5. Paper Doll (23) (Mills)	Mills Bros	Decca
6. If You Please (3) (Famous)	Frank Sinatra	Columbia
	Bing Crosby	Decca
7. Beautiful Morning (5) (Crawford)	Bing Crosby	Decca
	Frank Sinatra	Columbia
8. Victory Polka (1) (Chappell)	Andrews-Crosby	Decca
9. Blue Evening (18) (Shapiro)	Sinatra-T. Dorsey	Victor
10. You'll Never Know (22) (BVC)	Dick Haymes	Decca
	Frank Sinatra	Columbia

OTHER FAVORITES

(These records are directly below first 10 in popularity)

Goodbye Sue (16) (Jewel)	Perry Como	Victor
Blue Rain (Melrose)	Glenn Miller	Victor
For First Time (Shapiro)	Dick Haymes	Decca
My Shining Hour (Morris)	Glen Gray	Decca
Heard You Cried (10) (CP)	Harry James	Columbia

APRS Makes 1st Application for Coin From Can. Radio; Asks 1c Per Set

Montreal, Nov. 16.

First application for fees, in the experience of the Canadian Department of State, by the American Performing Rights Society, Inc., New York, has been received by officials of the department and seeks one cent for every radio set legally in operation in the Dominion. This would amount to $17,288 for the past year. Fees for the performance of its works in Canadian theatres is also being proposed. APRS represents the interests of Southern Music, owned by Ralph Peer, a BMI affiliate.

Canadian Performing Rights Society's claim to license fees from industrial establishments, where music is carried over a loudspeaker system, is also in the hands of the State Department. When the programs are actuated through power lines, telephones or other services from a central point, CPRS proposes a fee equal to 10% of the amount paid by the licensee for the service. When the program is actuated locally the Society asks a half-yearly fee of $25 when the average number employed does not exceed 250 and an additional half-yearly fee of $5 for each additional 100 employees. Such rates will cover the performance of all works controlled by the Society.

Objection to the proposed fees and the proposals themselves will be dealt with by the copyright appeal board after hearings to be held in December. CPRS proposes that it be permitted to collect $138,310 during the coming year for broadcasting of its works over Canadian radio stations. This year the society is collecting $129,879, based on a rate of 8c for each licensed radio receiving set. The Society also proposes a half-yearly fee for the performance of its works, other than by a performer in person over a loudspeaker system in dancehalls, restaurants, stores, skating rinks, sport grounds and small hotels.

BMI Canada, Ltd., seeks $17,288 for the performance of its works by radio stations on the basis of one cent for each radio receiving set. This compares with $16,234 for the past year.

San Carlo Loses Cleve. Date to Met Sponsors

Cleveland, Nov. 16.

Controversy between Met opera sponsors, Fortune Gallo and Mayor Frank J. Lausche over rental of Civic Auditorium for series of San Carlo operas for Police Pension Fund ended in a decision favoring the Northern Ohio Opera Association

Latter had fought Gallo's proposal to stage his shows in January, on grounds that it would jeopardize success of Met's week of productions in Cleveland set for April. Backers contended that the San Carlo troupe would milk the town, musically speaking, by cutting into their subscription campaign.

Mayor's ruling cut the squabble short and still left everybody satisfied. He said Gallo could have Public Hall for benefit performances, but not until the fall of 1944.

Mose Gumble, head of the standard song department at Warner Bros. music firms in N. Y. (Harms, Remick, Witmark) returns to N. Y. today (Wednesday) after a two-week stay in Hollywood.

British Best Sheet Sellers

(Week Ending Oct. 21, '43)

Wing and Prayer	F-D-H
Silver Wings	Dash
Never Know	Chappell
Blue of Evening	C. C.
If You Please	Victoria
Put Your Arms	F-D-H
My Blue Eyes	Southern
Some Day Meet Again	Chappell
Blue Lips	B. Wood
If I Had My Way	C. C.
Johnny Zero	C. C.
Fool With Dream	K-P

New SPA Membership Rating Plan Is Due To Eliminate Confusion

Committee comprising Fred Ahlert, George W. Meyer and Milton Drake, appointed by Songwriters Protective Assn. to consider revision of the present membership dues schedule, is set to bring in its recommendation for a new setup this week. Possibility that change will involve doing away with the present A to E classification, and substituting instead a numerical system. Reason is to do away with present confusion that exists between similar classifications in ASCAP and SPA, for writers in SPA, who belong to a higher classification in ASCAP, think they should belong in the same letter bracket in SPA, when the two have nothing to do with each other.

Also, committee will bring in suggestions for a possible change in the weighted vote system now in effect. SPA council will hear the proposals this week.

DASH, CONNELLY SELLS OUT ITS U. S. CATALOG

Catalog of Dash, Connelly Music Co., firm that dissolved recently when Reg Connelly left for England some time back, to be joined shortly by his partner, Irwin Dash, has been bought up by number of publishers. Leeds took 'Angels Never Leave Heaven,' while 'We'll Meet Again' has been bought by World Music. The Gracie Fields' Folio has been taken over by Robbins Music, with Miller purchasing 'Silver Wings in the Moonlight.' 'Moonlight' is currently No. 1 best sheet seller in England.

Leo Robin's MWC Spot

Music War Committee of the American Theatre Wing delegated Leo Robin, in from the Coast, to head the West Coast branch of the WMC. Robin, in his trip back to California, will contact Don Marcott, NBC exec in Chicago, who will fill the duties of liaison man for the committee in that area.

Luncheons, at which radio biggies will be invited, are now being planned in order to fully acquaint program directors, continuity writers and producers with the work of MWC, and at the same time set up a feasible exploitation setup through radio.

Harold Adamson writing a patriotic song, 'Vengeance,' to be sung Dec. 7 at memorial services at Hickham Field, Honolulu.

Santly Going West

Lester Santly, of Santly-Joy, Inc., leaves within the next week or 10 days for Hollywood, where he will settle down for a minimum of six weeks.

It's Santly's plan to make such stays on the Coast at least four times a year.

So. Africa Disc Plant in Work

Washington, Nov. 16.

New factory has been set up in South Africa for the production of phonograph records, with output scheduled to hit 50,000 discs monthly. All raw material is obtained locally and the quality of the finished product is reported by the Department of Commerce to be excellent.

Development of the phonograph record biz in various parts of the world appears on the upgrade, with Mexico now doing a big job in that line.

GOLDSEN, SHELLEY HEAD NEW PUBLISHING FIRM

New music publishing firm to be headed in the east by Mickey Goldsen and in the west by Dave Shelley, will be titled Transcontinental Music, Inc. Outfit is financed by Capitol Records, which is co-owned by Johnny Mercer, songwriter; Buddy DeSylva, executive producer at Paramount studios, and Glenn Wallichs.

Goldsen returned from Hollywood Monday (15) after setting up the new firm's outlines. He will run the eastern office and Shelley likewise on the Hollywood end, both to be equally important. Goldsen withdrew from Leeds Music to begin the new venture.

Sub Maestro, 25, Wins Raves With N.Y. Symph

Leonard Bernstein, 25-year-old assistant conductor of the N. Y. Philharmonic, received the accolade of an accomplished and promising conductor after his last-minute substitution for Bruno Walter at Carnegie Hall Sunday night (14). Walter, a guest conductor, had been skedded to conduct, but a stomach disorder prevented his appearance, and Bernstein went on in his place with only a few hours' notice.

The youthful batoneer led the orchestra through a varied program, and in no way evidenced the fact that he had only studied the scores the night before for the first time. His performance drew raves from the concert reviewers.

Franz Steininger writing the music and Forman Brown the lyrics for 'Sing Out,' to be sung by Nelson Eddy in the PCA production, 'Knickerbocker Holiday.' Eddy, himself, has cleffed 'O, Woe' for the same picture.

Jule Styne-Sammy Cahn song, 'The Victory Polka,' originally written for 'The Heat's On,' will be used by Gregory Ratoff Productions in 'Jam Session.'

Can. Industrialists Fight CPRS' Claim For Payment on War Plant Music

Toronto, Nov. 16.

Move of the Canadian Performing Rights Society, Canadian collection agency for ASCAP, to collect fees on copyright music played in war plants for workers' recreation, has been branded as 'another hold-up' by industrialists, who have lodged protests with Secretary of State McLarty. Latter promises a decision on November 30. Apart from the rest of Canada, levy on Toronto's 40 war plants would range from the hundreds to the thousands of dollars individually.

H. T. Jamieson, head of CPRS, claims that copyright music is being played in war plants, most of which are operated for profit, and that the working listeners are being paid for their labors. He maintains that 'poducers of music are entitled to their due and legal rewards.'

M. Maxwell, head of Associated Broadcasting Co. and Music Engineering Co., which supplies musical programs to war plants via telephone wire, said that a session of the Copyright Appeal Board, Federal body which hears such disputes, will be held immediately in Ottawa. The tax wanted by CPRS is 10% of the amount charged each war plant by Associated Broadcasting Co. Legal department of latter is working on the issue now.

Among the questions to be decided is whether the collection of copyright fees will be collected from the plants or the makers of records. In addition to music for war workers directed over loudspeakers, a question is tied up with the fees for jukeboxes played during lunch hours. If the decision is in favor of CPRS, the next decision will be as to who pays the increased tariff—plants or program suppliers.

While some Canadian war plants are operated privately—on a cost of production basis plus a nominal profit governed by Federal ceiling—larger plants are operated by the Federal Government directly. In the case of the latter, executives take the stand that the Government will have to pay the fee, or it will be written off as an operating expense on the plants' books. Whatever may be the procedure, in event of CPRS success, Industrialists are protesting the levy most vigorously.

Whether or not the tariff is levied on the plants or Associated Broadcasting Co., it means higher costs for the war workers' music. The 10% increase is to be paid by the plants where the programs come through power lines or telephones from a central station. In the case of programs produced in the plants, CPRS wants a semi-annual charge of $25 where the total of war workers in the plant is under 250, an additional $5 half-yearly for every additional 100 employees. Payrolls on the bigger plants, of course, total thousands of workers.

15 Best Song Sellers

(Week Ending Nov. 13)

Paper Doll	Marks
Pistol Packin' Mama	Mayfair
Either Too Young	Witmark
Sun., Mon. or Always	Mayfair
White Christmas	Berlin
Victory Polka	Chappell
People Will Say	Crawford
Beautiful Morning	Crawford
Be Home for Xmas	Melrose
Heart Tells Me	BVC
Put Your Arms, Honey	B'way
Say a Prayer	Southern
Heard You Cried	CP
In My Arms	Saunders
If You Please	Famous

Hot Contact Men's Union Election Due Mon. (15); 43 Nominees for 15 Jobs

Election of officers of the Contact Men's Union in N. Y. next Monday (15) will be a hotly contested affair for positions on the Council. There are 43 nominations for the 15 openings on the board and these, along with the vice-presidency post, are the only jobs to be contested in secret balloting by members in and out of N. Y.

John O'Connor, incumbent prez, will go back into office unopposed, ditto Irving Tanz, secretary-treasurer, and Bob Miller, executive secretary, latter a paid post.

Rocco Vocco and Sammy Smith are nominees for v.p., formerly held by Johnny White, who was absent from four council meetings, hence dropped from the Council.

O'Connor is now out of Roosevelt hospital, N. Y., where he had been for 10 days with a strep throat.

MILLS BROS.' 'DOLL' SELLS 1,000,000 DISCS

Decca Records pressed the 1,000,000th copy of the Mills Brothers recording of 'Paper Doll' last week. Since that group was hottest before the modern boom in recording sales, pinched now, of course, by the war, the sale represents the best the group has ever achieved.

Quartet, which has had an enforced layoff for weeks due to the induction of Harry Mills and the difficulty of replacing him, resumed work Friday (12) at the State theatre, Hartford. They open at the Shubert theatre, Cincinnati, Friday (19).

Reserve Decision On King Vs. Marks Suit

N. Y. supreme court reserved decision on the Charles E. King vs. Edward Marks Music Co. suit last week. Case, in which King seeks to recover $25,000 damages for public performances of his songs, 'King's Serenade' and 'Song of the Islands' during 1933, '34 and '35, licensed by Marks, is being contested by latter on grounds that the complaint is barred because of the statute of limitations.

King has also brought suit in the New York Federal Court to restrain Marks by injunction from licensing others to use the songs, or from Marks using, publishing or reproducing the songs. King charges infringement of copyright.

MPPA Slate Reelected

All officers and the entire slate of the board of directors of the Music Publishers Protective Association were returned to office yesterday (Tuesday) during the MPPA's annual meeting at the Astor hotel, N. Y.

Lester Santly, president, holds over as does the nine directors, who comprise John O'Connor, Santly, Louis Bernstein, Jack Mills, Saul Bornstein, Jack Bregman, Max Dreyfus, Buddy Morris and Dick Murray.

DUKE ELLINGTON SAYS...

I honestly believe this is my best song...
With special thanks to Bob Russell's lyric.

Do Nothin' Till You Hear From Me

ROBBINS MUSIC CORPORATION · NEW YORK · MURRAY BAKER, Gen. Prof. Mgr.

Music Notes

Lester Lee and Jerry Seelen turned in four songs for the Pine-Thomas filmusical, 'Take It Big.'

Sidney Miller and Inez James cleffed 'Something Tells Me,' 'Be a Good, Good Girl,' 'They Got Me in the Middle,' 'Pickin' the Beets,' 'Dobbin and a Wagon of Hay' and 'After the Beat' for 'Moonlight in Vermont' at Universal.

Bronislau Kaper assigned by Metro to compose the score for 'Marriage Is a Private Affair.'

Robert Stolz checked in from New York to compose the score for the Arnold Pressburger picture, 'It Happened Tomorrow.'

Irving Mills acquired the score of the Columbia film, 'Hey, Rookie.'

Walter Kent and Kim Gannon cleffed 'Rollin' Down the Road' as the theme ditty for Charles R. Rogers' 'Song of the Open Road.'

Ernest Toch scoring 'Address Unknown,' William Cameron Menzies production at Columbia.

Dave Fleischer and Eddie Kilfeather cleffed 'Oh, There's Something On the End of the Hook' for a Fleischer cartoon at Columbia.

David Chudnow signed to score 'Johnny Doesn't Live Here Any More' King Bros. production at Monogram.

Billy Repaid, news commentator over the Mutual web, has okayed unlimited Treasury use of his song, 'One Less Name on a Cross Over There,' to plug war bonds. Treasury asked for use of the number.

Charlie Goldberg, who just closed Chappell's Boston office, now with same company in New York in the professional department.

Jimmy McHugh and Harold Adamson checked in at Paramount to write eight ditties for 'Bring On the Girls.'

Milton Rosen and Everett Carter cleffed 'I Like to Be Loved,' 'I Am, Are You,' 'She's a Girl a Man Can Dream Of,' 'We Build 'Em, You Sail 'Em' and 'Faithful Flo' for 'Weekend Pass' at Universal.

Tot Seymour and Vee Lawnhurst cleffed 'Abou Ben Boogie' for a Walter Lantz 'Cartune' at Universal.

Lon Mooney, professional manager of Feist, and George Dalin, professional manager of Miller, did a switch, Dalin now handling Feist and Mooney taking over Miller.

Leo Robin and Nacio Herb Brown turned in 10 songs for 'Greenwich Village' at 20th-Fox.

Mort Green and Lew Pollock are writing songs for 'Seven Days Ashore' at RKO.

Jerry Seelen and Lester Lee doing ditties for 'Lucky Cowboy,' two-reel musical at Paramount.

Constantin Bakaleinikoff composing the score for 'Around the World' at RKO.

Sam M. Lewis and Peter de Rose cleffed 'The Song of the Seabees' for 'The Fighting Seabees' at Republic, which has made a deal with Robbins Music Corp. 'for free distribution of 1,000,000 copies to service men at home and abroad.

Frank Loesser sold his new ditty, 'Spring,' to Universal for 'Christmas Holiday.'

Eddie Seiler's song, 'When the Lights Go On Again All Over the World,' sold to PRC.

David Buttolph assigned as musical director on 'Buffalo Bill.'

Walter Kent and Kim Gannon are cleffing numbers for the Charles R. Rogers picture, 'Song of the Open Road.'

Franz Waxman draws a double job on the scores for 'In Our Times' and 'Destination Tokyo' at Warners.

Pons Cancels Concert Dates, Rests on Desert

Los Angeles, Nov. 16.

Lily Pons, who recently appeared here and in San Diego, has cancelled the remainder of her tour and will take a rest cure at Palm Springs for at least 10 days under physician's orders.

Two cancelled dates were in Pueblo and Denver, Col., which will be filled next April when the singer swings westward again after finishing her Met season.

Dislike Sequels

Continued from page 3

terms with the creators of the original material on each successive yarn that's concocted.

Sequels have long been a bone of contention between author - playwrights and picture companies, with an assortment of cases in and out of the courts from time to time and dating back to the days when Booth Tarkington made an issue of the sale of his original 'Penrod' yarn to the films only to find himself out in the cold so far as royalties were concerned because no provision had been made on the follow-up 'Penrod' pix.

It's reported that the insistence of the 'no sequel' clause has been the chief cause behind holding up negotiations on several of the more recent Broadway productions. In such cases as 'Claudia,' it's pointed out, special clauses have been inserted which, in the case of sequels, calls for certain percentages, usually ranging from 10 to 20% of the original buying price. But the novelists, in particular, express themselves as no longer interested in such deals, feeling that all such clauses automatically cancel their chances of selling their own sequels.

Cited as but one case is that of 20th-Fox's purchase of Mary O'Hara's novel, 'My Friend Flicka.' Because of the film's top grosses, 20th has decided to make its own sequel, since there is no contract provision forbidding it. Thus Miss O'Hara's own novel sequel is strictly out of the picture, it's contended, so far as negotiating a new contract.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Nov. 8-14 from 5 p.m. to 1 a.m., is divided into two sections. The first section represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
Besame Mucho	Melodylane
Candlelight and Wine—†'Around the World'	Miller
Don't Believe Everything Dream—†'Around World'	Robbins
For First Time	Shapiro
Home	Am. Academy
How Sweet You Are—†'Thank Lucky Stars'	Remick
If You Please—†'Dixie'	Famous
Little Did I Know	Lincoln
My Heart Tells Me—†'Rosie O'Grady'	BVC
My Ideal	Paramount
My Shining Hour—†'Sky's the Limit'	Morris
No Love No Nothin'—†'Gang's All Here'	Triangle
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Pistol Packin' Mama	Morris
Put Your Arms Around Me—†'Coney Island'	Broadway
Shoo Shoo Baby	Leeds
Speak Low—*'One Touch of Venus'	Chappell
Star Eyes—†'I Dood It'	Feist
Stormy Weather—†'Stormy Weather'	Mills
The Dreamer—†'Thank Lucky Stars'	Harms
They're Either Too Young Too Old—†'Lucky Stars'	Witmark
When They Ask About You	Berlin

MOST PLAYED AFTER FIRST 23

I Dug a Ditch—†'Thousands Cheer'	Feist
I've Had This Feeling Before—†'Show Business'	Santly
My First Love	Dorsey
Say a Prayer for Boys Over There—†'Hers to Hold'	Southern
Sunday, Monday or Always—†'Dixie'	Mayfair
Do Nothing Till You Hear From Me	Robbins
In a Friendly Little Harbor	Campbell
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
I Still Care	Allied
Paducah—†'Gang's All Here'	Triangle
Surrey With Fringe on Top—*'Oklahoma'	Crawford
Close to You	Barton
Someone to Love	Block
Blue Rain	Melrose
I'm Ridin For a Fall—†'Thank Lucky Stars'	Remick
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
On the Sands of Time	Paull
Things That Mean So Much	BMI
This Side of Heaven	Yankee
Victory Polka	Chappell
Do You Know	Rela
Old Acquaintance—†'Old Acquaintance'	Witmark
What Do You Do In the Infantry	Saunders
I Heard You Cried Last Night	Campbell
Later Tonight—†'Wintertime'	Robbins
Take It Easy—†'2 Sisters and a Sailor'	Santly

† *Filmusical.* * *Legit musical.*

Cincy Opera Chorus Gets Additional Coin

Members of the chorus of the Cincinnati Summer Opera have been granted $7 a week subsistence money by the War Labor Board for last summer's season. The coin, obtained by the American Guild of Musical Artists with WLB approval amounts to $42 each for the 23 choristers, or a total of $966 for the six-week season.

It is in addition to the regular salary of $48 a week, and, of course, is retroactive.

Kim Gannon and Walter Kent cleffed 'I've Got the Flyingest Feeling,' 'The Upsy-Downsy' and 'Where There's Love' for 'Rhythm Revelry' at Republic.

Kurt Weill and Ira Gershwin writing songs for 'Where Do We Go From Here' at 20th-Fox.

"P" still leads the song Procession

PAPER DOLL

THE PIN-UP SONG OF THE YEAR IS NOW NUMBER ONE ON THE HIT PARADE IN PUBLIC PERFORMANCES PURCHASE OF COPIES AND RECORDS AND IN POPULARITY WITH THE ARMED FORCES

and now we PROUDLY PRESENT

POINCIANA — JUST PLATTERED BY BING

HOLKA POLKA — A PIP OF A POLKA

I'M LIVING FROM KISS-TO-KISS

ERNESTO LECUONA'S PERFECT SONG (EXCEPT IT DOESN'T BURST A P)

EDWARD B. MARKS MUSIC CORPORATION
RCA BUILDING • RADIO CITY • NEW YORK

If You're Important to The Music Business
TUNE-DEX
Is Important to You!

Morton Gould's
PAVANNE
MILLS MUSIC, INC.

JAN RUBINI
World Famous
VIOLINIST AND CONDUCTOR
Now Entertaining
"OUR FIGHTING MEN"
In South Pacific Area

DEACON JONES

Has All the "Cats" Jumpin'

Thanks to
LES BROWN
THE CHARIOTEERS
LOUIS JORDAN
FRANKIE MASTERS
OZZIE NELSON
PIED PIPERS
ALVINO REY
(Artists listed alphabetically)

Recorded by THE PIED PIPERS with Paul Weston and Orch Capitol No. 140 and LOUIS JORDAN Decca No. 8654

PYRAMID MUSIC COMPANY
1509 N. Vine Street, Hollywood 28, California
Material Available — Selling Agents: Pacific Music Sales

You Can't Stop A Great Song!

We said it about —
HE'S MY GUY

We said it about —
MR. FIVE BY FIVE

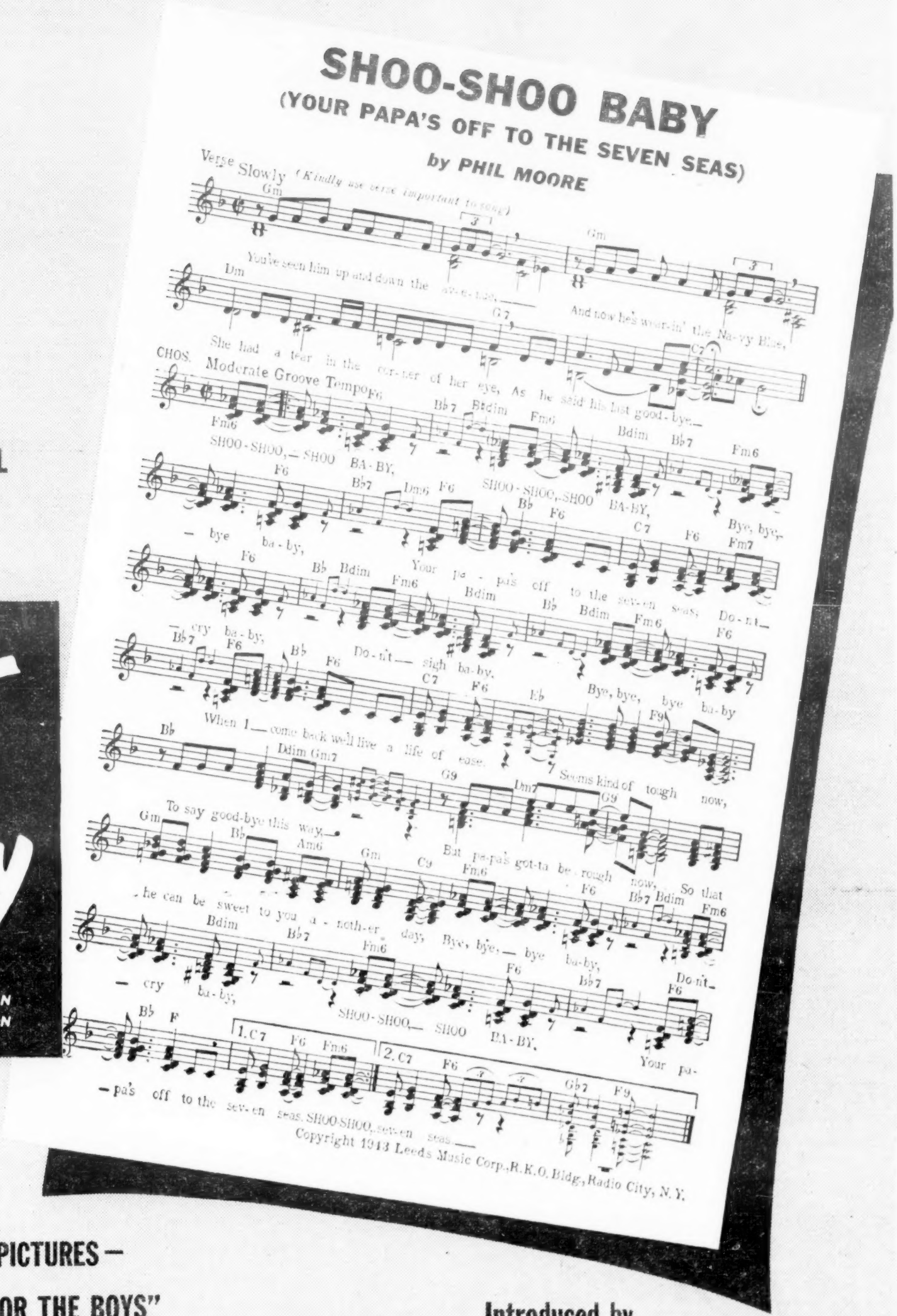
We said it about —
COW-COW BOOGIE

We said it about —
ALL OR NOTHING AT ALL

and now
WE SAY IT ABOUT —

SHOO-SHOO BABY

THE RHYTHM SONG SENSATION
THAT'S SWEEPING THE NATION



Featured in 4 PICTURES —

"THREE CHEERS FOR THE BOYS"
(UNIVERSAL)

"NEW MEET THE PEOPLE"
(MGM)

"BEAUTIFUL BUT BROKE"
(COLUMBIA)

"TROCADERO"
(REPUBLIC)

Introduced by
GEORGIA GIBBS

Recorded by —
THE ANDREWS SISTERS
(DECCA)

ELLA MAE MORSE
(CAPITOL)

LEEDS MUSIC CORPORATION

GEORGE SCHOTTLER
RKO BUILDING, NEW YORK

AL FRIEDMAN
54 W. RANDOLPH ST., CHICAGO

HAPPY GODAY
1537 NO. VINE ST., HOLLYWOOD

Holtz Heads, Produces M-G Unit Of Names for N.Y. Capitol Stage

Marking a new trend in bookings for presentation houses, a complete stage show is being whipped together on the Metro lot on the Coast and will be sent east next month for an engagement at M-G's Broadway showcase, the Capitol theatre.

It marks the first time a studio has put together a package show for vaudfilm house presentation in which not only Metro stars and featured performers will appear, but will have original music and lyrics by writers under contract to the studio. Show is being produced by Lou Holtz, who will also star. Others appearing will be Kathryn Grayson, Nancy Walker, June Allyson, Rags Ragland and Carlos Ramirez. Ralph Blane and Hugh Martin, who did the score for Metro's 'Best Foot Forward,' which they also did for the Broadway musical from which the film was adapted, are writing the music and lyrics.

Package show will be the Capitol's Xmas-New Year's presentation, along with the Spencer Tracy-Irene Dunne starrer, 'A Guy Named Joe' (M-G), and bows in on Dec. 23. It'll play a minimum of four weeks.

NOW ENTERTAINING THE BOYS IN SCOTLAND

WILLIE SHORE
Personal Management
AL BORDE

Special Material
LYRICS....MONOLOGUES
COMEDY....DRAMATIC
for Stage—Cabaret—Radio
DORA MAUGHAM
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DIFFERENT! UNUSUAL! SOPHISTICATED!
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Fashions in Magic
THEATRES • CLUBS • HOTELS
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ROGER E. MURREL
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EXCLUSIVE MANAGEMENT
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Now 12th Week at
Palumbo's, Philadelphia
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JOLLY
JOYCE
Earle Theatre Bldg.
11th and Market St.,
Phila.

Move Al Dexter From Loew's State to Cap, N. Y.

Al Dexter's crew, booked originally for Loew's State, N. Y., has been switched to the Capitol, N. Y., Loew's flagship. Dexter, writer of 'Pistol Packin' Mama,' plays the Cap with Raymond Scott's CBS orchestra opening Dec. 2 or 9 for at least two weeks, with options for two more.

Dexter's shift to the Cap is due to no particular reason. He has a six-piece hillbilly combination which will work as an act. His salary in N.Y. isn't certain, but on the road he is now drawing $3,500 weekly.

Sinatra Foregoes Sunday Provincial Vaude Dates

Frank Sinatra is not playing Camden and Steubenville, O., during his two theatre weeks for Warner Brothers next month. These two houses are generally played on Sundays by talent working at the Earle theatre, Philadelphia, and Stanley, Pittsburgh, respectively, due to the Pennsylvania blue laws. On Dec. 12, the Sunday off at the Earle, Sinatra will play a date for Government employees at Uline's Arena, Washington.

Sinatra is still in 1-A, despite reports to the contrary. He has, however, received a deferment until January due to the impending birth of a second child to his wife. It had been arranged for the singer to take a pre-induction physical.

Aldrich Joins Levine

Mickey Aldrich, assistant to Lawrence Golde of the Edward Sherman office in New York, leaves that spot to become Harry Levine's assistant in the Paramount booking office, N. Y.

He succeeds Milton Berger who leaves Nov. 29 to join General Amus. Corp. as associate of Harry Romm in theatre booking. Berger replaces Leonard Romm.

Sal La Perch has left Hal McIntyre's band after more than a year to go with Tommy Dorsey.

Tears From Mpls.

Minneapolis, Nov. 16.

Because of growing liquor shortage and help, Minneapolis nightclub owners are considering an 11 o'clock closing, although the law permits them to serve hard beverages until 1 a.m. on week days and 2 a.m. Sundays. A proposal to this effect already has been made.

A number of the smaller clubs will eliminate their dance orchestras and floor shows.

Causes Unknown Is Final Report On Hub Cafe Disaster

Boston, Nov. 16.

Sixteen days short of a year after the holocaust in Boston's Cocoanut Grove nitery which cost the lives of 492 people, among them Buck Jones and other film and theatrical notables, Stephen Garrity, fire marshal of Massachusetts, completed the long investigation. The entry in the state archives reads: 'Causes unknown.'

The fire broke out shortly after 10 o'clock on the night of Nov. 28, 1942, apparently in the basement of Melody Lounge. The final toll of dead was not determined for more than a fortnight, and many of the 300 badly injured remained in hospitals for months.

Even before the investigation began, sweeping changes were made in building laws of the city and state, and every public place, from film theatres to bars, were forced to undergo structural changes. In many instances, such changes are still going on, some places having been granted extended time to make alterations because of shortages of critical materials.

In the trials to fix the responsibility for the catastrophe, Barnet Welansky, owner of the establishment, was found guilty on 19 counts of manslaughter and was sentenced to 12-15 years at hard labor in state prison. Welansky was not on the premises on the night of the fire.

A final report from the city of Boston is expected this week from William A. Reilly, fire commissioner of this city. So far as further criminal action is concerned, however, the case is now believed closed.

Hub niteries, restaurants, cafes and hotels will have to have their premises inspected by the State Department of Public Safety before licenses will be granted for 1944, the Boston Licensing Board has ruled.

Sweeping changes have been made in most of them as well as in all theatres and film houses since the Cocoanut Grove disaster a year ago this month brought out an entirely new building and safety code. Due to war conditions and the scarcity of building materials, many concessions have been made, but the inspection will be necessary to check compliance in the chief requirements of the code.

31G Canton Nitery Fire Including Booze, Beer

Canton, O., Nov. 16.

Fire of undetermined origin last Friday (12) destroyed the Victory nightclub here, with an estimated loss of more than $31,000, including liquor and beer stocks valued at $6,000.

The rambling one-story building, adjacent to Meyers Lake Park, was operated by Ralph Ross and Fred Francis. Alex Roth of Canton owned the building.

Village Barn, N. Y., Fire

Fire broke out in the kitchen of the Village Barn, Greenwich Village, N. Y., nitery last Saturday night (13) at 8:30 p. m., when place was crowded with diners.

Owner Meyer Horowitz interrupted the floor show by stepping to microphone and announcing that city authorities had ordered an immediate fire drill in all New York night clubs. He asked everyone to leave immediately. Place was emptied as engines drew up. Nitery resumed operation two hours later.

Fort Worth Nitery Fire

Fort Worth, Nov. 16.

Fire Friday (12) badly damaged the Clover Grill in the heart of the business district and destroyed the upstairs Clover Club, largest dine-and-dance spot downtown.

Estimated that loss reached $30,000.

TERRACE ROOM, PITT, TO GET FIRST ICER

Pittsburgh, Nov. 16.

William Penn Hotel's Terrace Room, town's No. 1 class dine-and-dance spot, will hit the ice for the first time next month when seven-person ice show now playing Statler circuit, and currently in Cleveland, comes here for an indefinite engagement. Opening's set for Dec. 22, and Maurice Spitalny orch, which has been at Terrace Room since it reopened for the season on Labor Day, will be the band.

Booking will necessitate considerable work on the Terrace Room floor since it's level with the tables, and rink will have to be built up and table space elevated as well. Only once before has an ice show played a local cafe, and that was at old Yacht Club, which sunk last July and has since been dismantled.

Billy Vine Booked For Chi, N. Y. Latin Quarters

Comedian-emcee Billy Vine opens a two-week engagement at the Latin Quarter, Chicago, on Friday (19).

After the Chi date he goes into the Latin Quarter, N. Y.

Sleight-of-Hand Boys Show the Judge How

St. Louis, Nov. 16.

Before he would grant incorporation papers to the International Brotherhood of Magicians, Ring No. 1 (St. Louis), Circuit Judge Ernest Oakley last week required the petitioners (four) to open up their bag of tricks in a courtroom show that lasted two hours. To satisfy himself that the members were bonafide sleight-of-hand artists who were incorporating for benevolent, charitable and educational purposes, Judge Oakley asked them to mystify him.

President Maurice N. Ray; v.-p. Frank Wehmeyer; sec.-treas. Frank E. Elliott, Jr., and John Lippincott, a non-office holding member, all of whom have had pro experience, went through routines that left the judge flabbergasted, but still unconvinced. William C. Barnett, representing the magicians, obtained a brief recess for his clients, who then rep[illegible] their tricks. Judge Oakley th[illegible]d the order.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Nov. 16.

Florence Bordley also back for checkup, given that official okay.

Don Fairchild improving after recent operation.

Dorothy Dougherty is a newcomer at the Will Rogers.

Myron Tannenbaum got final okay and left for New York.

Len Grotte has been upped for meals and looks set for a nice comeback.

Joseph H. Klein hopped in from New York for rest routine and complete checkup.

Jimmy Whelan, who suffered a setback some time ago, is now well on the road to recovery.

Among others doing nicely are Hazel Smith, Oscar Price, Vic Gamba, Ann Comerford and Max Smallens.

Harry Hershfield contributed a guest column to the Roger's We the Patients monthly, packing plenty of laughs.

Send birthday greetings to Rufus Weathers, Myron Tannenbaum, Mathew Pagano, Ben Schaffer and Yeavon Cockron.

Halloween party at the Rogers was a gala night for both up-and-arounders and shut-ins. Plenty of fun that cheered 'em up plenty.

Write to those who are ill.

Burt Named Theatre Aide

Chicago, Nov. 16.

Glen Burt, manager of the Variety Club quarters in the Blackstone hotel, has resigned to become assistant manager of McVickers theatre, operated by Johnny Jones, chief barker of the club.

Burt is a former agent and performer.

Cool's Chi Dates

Chicago, Nov. 16.

Harry Cool, now playing his fourth week at the Chicago theatre, has been signed to open at the Latin Quarter here on Dec. 17 for six weeks and will return to the Chicago in February for another three weeks. Cool, rejected by the Army last week, was formerly featured with the Dick Jurgens orchestra and went on his own when the outfit disbanded.

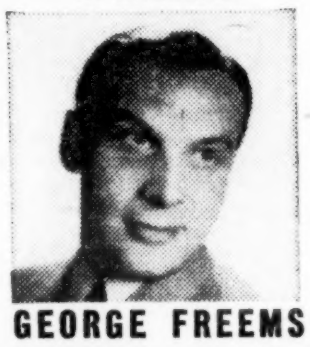
In addition, Cool is slated for a picture try with Warners.

PHIL
"TIMBER"
FORREST
"CLOWN PRINCE
of
NAUGHTY NONSENSE"
KESNER'S SKYRIDE
Chicago
Personal Management
C.R.A. CHICAGO

CAPPELLA AND PATRICIA
"The dance team at the Trocadero impressed us more than any pair since the first time we saw Renee and Tony de Marco go floating through the air. Kept thinking they must have a lot besides ballroom dancing behind such grace and precision."—EDITH GWYNN, Hollywood Reporter. Currently MUSIC BOX Theatre in "Yours for Fun," Hollywood, and HELD OVER.

JERRY LEWIS
"Panto-Mimicry"
Currently
HIPPODROME, Baltimore
(Week Nov. 11th)
Just Closed Two Weeks
Club Charles, Baltimore
Management
ABNER GRESHLER
Radio City, N. Y.

ENTERTAINING OUR BOYS IN ENGLAND



GEORGE FREEMS

PEETA SMALL
The Canadian Nightingale
Recorded Auditions Available
Exclusive Management
HERBERT LYNN
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COlumbus 5-0330

"ALWAYS WORKING"
"Whitey" Roberts
Last Wk.—Uptown Th., Salt Lake.
NOW—Tabor Theatre, Denver
Last Frontier Hotel, Las Vegas, Nev.,
2 Weeks, Starting Nov. 26

SIBYL BOWAN
STRAND, NEW YORK—2ND WEEK
Direction—ROGER E. MURREL

N. Y. Cafe Owners Protest NBC's Advertised Cracks at 52d St. Spots

The Cafe Owners Guild, via its attorney, Noah L. Braunstein, is considerably upset over the NBC-WEAF ad in the N. Y. dailies last week captioned '660 won't get you very far on 52nd St., it'll just about pay your hatchecks and cabs,' etc., with the emphasis being that '660 on your dial (the WEAF calibration) gives you all the pleasure desired if you're pleasure-bent,' and phraseology along those lines. There was also mention about couvert charges which, of course, are almost mythical in N. Y. now, where the minimums are the rule. There are a few exceptions, but none of them on 52d street, which has been called 'the Montmartre of America.'

The Cafe Owners Guild figures that in this era of free-spending, war-workers' coin, these uninitiates might start wondering. Attorney Braunstein has protested formally to WEAF, to Foote, Cone & Belding, ad agency for NBC, and to the sundry daily newspapers which published the ad. The N. Y. Sunday Mirror was among the last to use the ad, but the nitery props. somehow feel that this Hearst tabloid, which has made its nitery advertising an important business-getting feature, was particularly unconcerned about the whole situation. It may be a coincidence, therefore, that this past Sunday's Mirror carried small ad space from certain of the niteries, instead of the usual large display ads, although the Cafe Owners Guild disclaims any cognizance thereof.

The nitery owners take exception to the radio station's phraseology in the ad, which emphasized such thoughts as better than a nite club; no smoke; don't risk being hit on the head with a champagne bottle; WCTU references, etc. The liquor industry, incidentally, is concerned about this phase, excepting that it's having its own troubles right now with black markets, etc.

The N. Y. Herald Tribune modified some of the language; the N. Y. Post's chief of legal dept., Marvin Breuer, assured 'no offense was intended and won't be repeated' to the nitery props; and other papers responded to attorney Braunstein's wires, following the initial appearances of the ad last Wednesday (10), when he called them 'misleading, adverse and scurrilous,' so far as his client was concerned.

Cafe Owners Guild attitude is that maybe NBC-WEAF uses the dailies once a month; the N. Y. cafes are daily advertisers and that their interests should have been kept in mind when accepting copy as 'strong' as this.

'ICECAPADES' $76,000, 97% CAPACITY, IN PITT

Pittsburgh, Nov. 16.

'Icecapades' did a sensational $76,000 here in first week of three-week engagement at Gardens. That represents 97% of absolute capacity for nine performances at $3 top and around 13 grand more than rink revue did in similar period last season.

More than $60,000 in the till already for present stanza and tickets for final week of engagement haven't even gone on sale yet. Management looks for over $200,000 on the run, a phenomenal take for the enterprise.

'Icecapades' got raves here and has been getting continuous publicity ever since it opened in N. Y. at Madison Square Garden, show having taken flock of local crix to Manhattan for an advance peek at it then.

Casablanca, New Havana Nitery, Opens Nov. 19

Havana, Nov. 16.

New class night spot, the Casablanca, opens here Nov. 19 under the guiding hand of Julio, former boniface at the Casino Nacional, now shuttered because of tourist trade cutoff.

Casablanca is getting a Moorish decor with a behind bar blowup of historic meeting at Casablanca of FDR and Prime Minister Churchill. New nitery is located on downtown site of former French Casino in the Teatre Nacional. Spot under Julio, who is credited with success of Club Zombie, will cater to society crowds which, in absence of tourists, consists of leading Cuban families.

Fischer's 'Folies' Opens Tour in Frisco Nov. 30

'Folies Bergere,' Clifford C. Fischer's 100-girl unit production, slated for a tour of the country's arenas, opens at the Winterland, San Francisco, Nov. 30. Fischer is currently on the Coast whipping the production into shape.

Fischer plans keeping 'Folies' in Frisco several months before sending it on tour.

Customers Petitioned In Fight By Cafe Ops Against Upped Tax

Cafe Owners Guild's tussle against the proposed 30% nitery admissions tax now before the House in Washington now includes decision by cafe owners throughout the country to take the fight to their customers. According to Noah L. Braunstein, counsel for the Guild, reps of niteries in Florida, Pittsburgh, Chicago, Boston, Philadelphia and Baltimore, along with New York owners, are petitioning patrons, hoping to get 100,000 signees.

Petitions will be shown to the Senate Finance Committee within the next few weeks, along with petitions from various unions.

CHI NITERIES GET OPA PRICE FREEZE

Chicago, Nov. 16.

Clamp was put on cafe and restaurant prices in this area last week when the OPA froze their rates at the level prevailing from last April 4 to April 10. Edict went into effect yesterday (15) and applies to hotels, night clubs, bars, soda fountains and any other place food or drink is consumed on the premises. Prices and menus of the April period must be posted and available for inspection.

Action makes compulsory the price controls adopted voluntarily last April by restaurant operators in agreement with the OPA, but a recent survey showed that many restaurant men violated the price agreement. One provision of the order is that price curbs must not be evaded by discontinuing table de hote meals, and there is also a regulation of substitution on menus.

Helen Forrest Gets 1st Solo Date at N.Y. Roxy

Helen Forrest, vocalist now with Harry James, will come into the Roxy, N. Y., around the middle of January on the bill headed by Phil Baker. This will be Miss Forrest's initial solo date in N. Y.

She leaves James' band around Dec. 1 and will be replaced by Helen Ward.

'Harlem's Poppin' Unit

'Harlem's Poppin',' all-sepia version of the zany antics started by Olson & Johnson's 'Hellzapoppin', set to tour theatres around the first of the year. Troupe will be headed by Patterson & Jackson and a company of 25, including band and other acts.

Setup is being booked by William Morris agency.

Peter Donald Set For Vaude Break-In

Peter Donald, raconteur of radio's 'Can You Top This' and emcee of Mutual's 'Guess Who,' makes a one-shot vaude break-in at the Adams, Newark, on Nov. 22.

Donald does a comedy dialect turn. Idea is based on his 'Can You Top This' stanza.

Ziggy Talent Solo

Ziggy Talent, formerly comedy vocalist with the Vaughn Monroe orch, opens as a single in Worcester on Nov. 15-17.

Talent continues with a six-day stand at the Carmen, Philly, starting Nov. 19.

Rainbow Room, Grill May Resume Soon With Bands

Union News Co., which operates all the restaurants now in Rockefeller Center, including the private luncheon club atop the 65th floor formerly known as the Rainbow Room and Rainbow Grill, will probably reestablish these spots in two months with dance music but with no floor shows. Heretofore the Rockefeller people operated the RR and RG, leaving the many other eateries within the project to Union News, but when labor trouble forced stoppage of operations in February, 1942, the latter also took over the skytop spots.

The Rainbow Lounge was reopened Monday (18) for cocktails, no dancing, but with William Adler's string ensemble, leading the Union News people to envisage the ultimate reopening of the two rooms for dinner and possibly also supper dansants. Where, heretofore, elaborate floor shows, under managing director John Roy, were in order, it is now figured that the skyscraper location of the rooms is enough of a lure for the large tourist crowds.

Whiskey Rationing Won't Affect Pa. Nitery Owners, Liquor Board Reveals

Harrisburg, Pa., Nov. 16.

Pennsylvania hotel and nitery owners, already held to 60% of their 1942 liquor purchases, breathed easier last week when the State Liquor Control Board announced their purchases would not be affected by the rationing of whiskey on Monday, Nov. 15. Frederick Gelder, chairman of the board, warned, however, that anything can happen next year, pointing out that distillers are rationing whiskey at the source of supply and might cut state purchases even further.

The rationing to individual purchasers will continue on a trial basis until Dec. 31, with each purchaser being permitted one four-fifths quart and one pint bottle of whiskey during the period. Whether the system is continued after Jan. 1, 1944, depends on how well the plan works out.

Hotel and nitery owners, meanwhile, are drawing on reserve stocks to keep open. Many have limited operating hours, hoping to conserve as much liquor as possible for the Christmas and New Year holidays.

The Liquor Control Board pointed out that the rationing plan will stop the practice of some unscrupulous nitery owners of sending 'runners' out to buy extra liquor rations, whiskey earmarked for the public.

Whiskey will be the only merchandise rationed. Rums, all United States table or dry wines, Italian type wines and all foreign wines, except sparkling wines, may be purchased in any desired quantity.

Larger Philly Spots on Spot

Philadelphia, Nov. 16.

Even the larger spots are now in tough straits with the giggle-water. The Bellevue-Stratford hotel announced last week that hereafter Scotch will only be sold in the Hunt Room and Stratford Room between the hours of 5 p.m. and 9 p.m., The Adelphia and Ritz-Carlton hotel bars have been out of Scotch for the past two weeks.

Most niteries are closing their bars at 1 a.m. instead of the regular 2 a.m. curfews to conserve their liquor supplies.

One spot, the Hotel Philadelphian, which opens next week, has placed a cover charge of $1 nightly, and $1.50 Saturday nights, in order to keep out the college kids—it's near the Penn campus—and to save its booze stock.

Liquor rationing started here yesterday (Mon.) with individuals restricted to a fifth and a pint between now and Jan. 1 at the State Liquor stores. This means that more people will be drinking out than formerly, adding to the nitery and bistro props' woes.

Hazel Scott's Night

'Hazel Scott Night' shindig will be tossed at midnight show tonight (Wednesday) at Cafe Society Uptown, N. Y., marking the boogie-woogie pianist's fifth anniversary with boniface Barney Josephson.

When Miss Scott teamed up with Josephson for his Cafe Society Downtown spot, she went to work for $40 a week. She's now in the $4,000-a-week bracket, the amount she inked in for on the Warner lot, where she recently completed a role in the Gershwin biog, 'Rhapsody in Blue.'

'One Big Talent Union' Idea Seen Balked By Formation of Skaters Guild

Question as to whether setting up a separate bargaining unit for ice show performers would tend to serve as a disruptive force at a time when the 'one big talent union' idea is gaining momentum may be one of the principal factors in determining the status of the newly-organized Professional Ice Skaters Guild of America.

This was indicated last week, when hearings got under way in New York before an examiner for the State Dept. of Labor to determine whether or not AGVA or PISGA shall have the right to represent the chorus boys and girls appearing in 'Stars On Ice,' at the Center, N. Y. Those associated with PISGA contend that the organization has the necessary 50%-chorus membership required for a charter. On the other hand, AGVA maintains that since the union concluded its recent pact with Arthur M. Wirtz, who with Sonja Henie is producer of the icer, three-fourths of the chorus has applied to the vaude and nitery union for membership.

May Nullify Amalgamation

The claim that giving PISGA recognition as a bargaining agency would nullify the intent of the AFL talent unions to amalgamate their memberships in the interest of harmony was injected into the hearings by Matt Shelvey, AGVA's national administrator, in presenting AGVA's side of the case on Saturday (13) and again on Monday (15). Also representing AGVA at the hearings were Mortimer S. Rosenthal, acting national counsel, and Dave Fox, N. Y. local director, while those presenting evidence for the new ice show guild included Daphne Poole and Carole Lane, 'Stars' chorines who are also two of the guiding forces behind the new setup.

Wirtz flew in from Chicago to testify at the Wednesday (10) and Thursday (11) sessions, expressing himself in favor of AFL representation on bargaining matters, in view of the fact he is sponsoring all AFL union enterprises.

AGVA maintains that in negotiating terms with Wirtz for both 'Stars' and the new Sonja Henie traveling show, which opens this week in Indianapolis, the union had won unprecedented concessions for the performers, including a 'continuous employment' clause guaranteeing salaries from opening to closing dates regardless of whether they're laying off, traveling, etc. Furthermore, AGVA contends that with its current contracts for all other ice shows, the granting of recognition to PISGA as a bargaining agent would only create confusion and disorder.

PISGA representatives on the other hand aver that the problems involving ice-show choruses differ from those of other performer members of AGVA. Behind the move for the new setup is also dissatisfaction among some of the 'Stars' chorus on the terms of the contract negotiated by AGVA, which calls for $50 chorus minimums. Understood that PISGA in reopening negotiations would demand a hike to $60 weekly.

Murtah Sis Extended To 14 Wks. in Philly

Murtah Sisters' engagement at the Jack Lynch's Walton Roof, Philly, has been extended until Jan. 1. This runs their string at the hotel room to 14 weeks. They had originally been set for four weeks.

Sisters were at the Folies Bergere, N. Y., for six months before going to the Walton Roof.

Cleve. Statler Blameless, Acrobat Loses 50G Suit For Injuries in Fall

Cleveland, Nov. 16.

A $50,000 personal injuiry suit filed by Naida Perez, 44, against the Hotel Statler was thrown out of court by Common Pleas Judge Frank J. Merrick on grounds the performer knew her act was hazardous and assumed the risk, and that the hotel was not negligent.

Mrs. Perez in her petition charged that the hotel failed to clear away sawdust from the floor in accordance with instructions. Her act consisted of climbing a steel pole, held by her husband, Ernest, and performing several balancing acts. The act had been billed as the Perez Perch Act.

In January, 1941, while performing in the hotel, her husband slipped and fell, causing her also to fall. She received severe internal injuries and a fractured skull.

The National League of Wholesale Fruit and Vegetable Distributors was also named a defendant. Mrs. Perez was doing her act at a NLWFVD dinner when injured.

STEP OWES MILLIONS OR SO SAYS THE COMIC

Chicago, Nov. 16.

Stepin Fetchit, legally known as Lincoln Perry, filed a voluntary petition in bankruptcy in the U. S. District Court here last week, listing liabilities of $3,903,387, against assets of $140. Federal and state income taxes, loans and attorney fees comprise most of his debts.

He listed $1,000,000 fee to Joseph Esquirol, of N. Y. City, for settling a paternity suit, and said he owed $900,000 for a contract settlement between him and Joe Glaser and MCA. Case has been assigned to calendar of Federal Judge John P. Barnes.

An order was issued here, yesterday (Monday) by Federal Judge John P. Barnes restraining Joe Glaser, MCA, and Esquirol from prosecuting any claim or suit against Fetchit, who is now working at Colosimo's, cafe. Order further restrains them from keeping him from working or obtaining work or compensation until there is an adjudication or dismissal of the petition in bankruptcy.

No Pennies From Heaven For Arcades Around N.Y.

The current shortage of pennies in the New York area which has been the cause of complaints by banks, small retailers and other merchandising exchanges has not, strangely enough, put the clamps on operations of penny arcades and amusement booths along the Main Stem. Principal reason shortage is not being felt in these places was report that business is n.s.g. of late.

On several occasions last summer when penny arcade customers were spending their coppers with reckless abandon the establishments ran out of backlog coins and were forced to empty their machines almost hourly to make change. But lately the trade has fallen off.

Joe Lewis' Extension

Joe E. Lewis has been held over at the Copacabana, N.Y., for two weeks. He has a commitment for the Chez Paree, Chi, which calls for an opening Dec. 17, thus precluding a longer Copa extension.

Lewis signed for 10 weeks at the Chi bistro some time before his opening at the Copacabana.

Lionel Kaye's Suit On 'Auctioneer' Title Dismissed in N. Y.

After two days of trial in New York supreme court, Justice Kenneth O'Brien yesterday (Tuesday) dismissed the action brought by Lionel Kaye, the 'Daffy Auctioneer' appearing in 'Sons O' Fun,' against Jack Shea, who bills himself as 'The Mad Auctioneer.'

Kaye, who flew to N. Y. to testify Monday (15) from Pittsburgh, where 'Sons' is currently playing, claimed piracy in Shea's use of the title. In an unusual procedure involving injunction cases, however, Justice O'Brien handed down a decision without leaving the bench, contending that he could see no reason to prevent Shea from retaining the 'Mad Auctioneer' tag. Latter was represented by counsel Louis Randell.

DANTE'S BUFF $6,500

Buffalo, Nov. 16.

Dante, magician resuming full-length performances after tour of vaudfilm houses, tallied mild $6,500 in seven days at the Erlanger last week at $2.20 top.

Will return to Erlanger for another week Nov. 28.

Capitol, N. Y.

Lawrence Welk Orch (25) with Holly Swanson, Jane Walton, Jack Nolan; Yvette, Ralph Edwards, 3 Swifts, 'Sahara' (Col), reviewed in 'Variety' Sept. 29, '43.

Producer Harry A. Gourfain has put together a neat entertainment package that, combined with the Humphrey Bogart starrer, 'Sahara,' should add up to hefty b.o. grosses for this Metro showcase. Emphasis is on the comedy side, with Ralph Edwards and his 'Truth and Consequences' program easily the standout in a sock 20-minute audience participation turn.

It's the initial Broadway appearance for the Lawrence Welk 25-piece orchestra and he clicks with his novelties and some crack arrangements, particularly in its 'Clarinet Polka' opener. Welk himself only batons when the orchestra or its soloists are holding the spotlight and comes in on a brief 'Little Did I Know' solo with his accordion and displays an engaging mannerism while fronting for the ensemble.

Orchestra includes six femmes, comprising two pianos which are also spotted for the 'Little Did I Know' number; two violins, drums and reed. Remainder of the show is backgrounded by Welk's 17-key personnel. Length of show cuts down the orchestra's ensemble performance, which is something short of perfection, but the maestro allows full play for his two vocalists, Jane Walton and Jack Nolan, both of whom register, and the bass fiddler, Holly Swanson, a seven-footer who doubles into two comedy numbers, including a 'Pistol Packin' Mama' hayseed routine that garners plenty of laughs. Miss Walton in her own right clicks with a Latin tune and as the short end of a dance turn with Swanson.

Comedy end of show is also heightened by the Three Swifts, with their unusual juggling routine.

Yvette, playing her first Broadway date since her return from England where, with her GI gang she entertained Yank soldiers for several months following her narrow escape in the Lisbon Clipper crash, scores a neat click with three numbers, 'Wing and a Prayer,' 'Temptation' and the British tune, 'I'm Gonna Get Lit Up When the Lights Go On Again.' Latter number, put over as a novelty, is her standout and she sells it with maximum results. The blonde, trim singer, who cuts a neat figure in her bright and flouncy gown, makes no attempt to capitalize on her recent overseas jaunt, working it in only as an intro to her closing number, and getting by on her ability to put across her songs.

It's Edwards, however, who wraps up this show with his natural showmanship, his swift and surefire running gags keeping the audience participants going at a hilarious pace. It's his second N. Y. stage appearance this year—having played at the Roxy last February—and the quiz show, with its novel lineup of consequences, is as clicko now as then.

House was capacity last show Thursday (11). *Rose.*

National, L'ville

Louisville, Nov. 13.

Glenn Miller Singers (Paula Kelly & Modernaires), Jean Carroll, Ray English, Ballabanow Duo, Randy Brown, Earle Keller's House Orch (12); 'Submarine Base' (PRC).

After a spell of name bands on the stage, current week brings forth five acts of straight vaude, headed by Glen Miller Singers. Earle Keller's orchestra, pit crew, emerges from the pit where they were usually allotted a brief four-minute overture, and are discovered on the stage platform in a fresh and well-lighted setting. The local maestro is a vet of many years at playing vaudeville, and has his men well in hand. Under his direction the band gives the acts solid musical support.

Jean Carroll, petite and dark-haired miss, comes on cold, introduces herself as mistress-of-ceremonies. First on is Balabanow Duo, male accordion player, and his cute femme partner. Pair swing into a lively pop on the squeeze boxes, follow with a novelty number by both, playing on small set of accordions. After another solo by man act closes with fast stepping by both.

Randy Brown offers exhibition of ball bouncing on paddles. Lad has a few mild tricks, accompanied by rather pointless chatter.

House didn't warm up until Ray English came on with his clowning and gags. Uses the usual crushed hat for comedy effects, essays a few dance steps, and does some comedy falls, flat on his pan. His general endeavors to knock himself out had the house in stitches, and he bowed off to a swell hand.

Jean Carroll, while busy with her conferencier duties, had to tell 'em 'now this is my regular act.' She tells some stories, a couple in Yiddish dialect, and gives out with a brace of vocals which go over okay. Also does good impression of various radio announcers delivering trite commercials.

Glenn Miller Singers, comprising Paula Kelley and the Modernaires, male quartet, are the redeeming feature of this bill. Present a neat appearance, and swing into some zippy harmonizing, which won the audience from the teeoff. The five do several standard tunes, then wham home a solid hit with 'Juke Box Saturday Night,' vocal impressions of the Mills Brothers, Ink Spots, and other radio standards, and close with a novelty swing shift milkman number. House went for them in a big way, and the act bowed off to a big hand.

Lower floor was comfortably filled at first show Saturday (13). *Hold.*

Capitol, Wash.

Washington, Nov. 11.

Jean Parker & Ralph Sanford, Lee Sims & Ilomay Bailey, Shaw & Lee, Gaynor & Ross; Art Brown, Sam Jack Kaufman's House Orch; 'Adventures of Tartu' (M-G).

Gene Ford has moved the Kaufman band up on stage this week, where in brilliant red coats with setting to match they pour out rhythm. Jean Parker revised her routine, to put the accent on comedy and it worked out well the first show. Star shows how she would do love scenes, working with Ralph Sanford as partner, and in the burlesque mood this sequence was a clicker. Then a bit of dance, followed by quick transition for Miss Parker's lyrical tribute to women in war work. Act could still stand polishing, dropping from straight comedy to serious stuff being too abrupt.

Lee Sims, one of the best ivory ticklers in vaude, shows off his proficiency at the keyboard in special arrangements of 'Sunday, Monday and Always' and 'Tea for Two,' with Miss Bailey showing off her fine coloratura voice. Their encore is Ravel's 'Bolero,' not adapted for pianoforte, giving Miss Bailey little chance to sparkle. 'Bolero' is worked up for production effects but it's not worth the effort. Shaw and Lee register solidly with their low comedy antics

Gaynor and Ross open the show with a fast roller skating routine on a miniature platform. Before the show on stage begins Art Brown gets the audience in joyous mood with an organalogue, winding up with a stirring tribute to the U. S. Marines. *Arke.*

Hipp, Balto

Baltimore, Nov. 13.

Buck Walter's Marimba Queens (5), Arthur & Morton Havel, Neal Stanley & Marti, Jerry Louis, Claire Sisters (3), Felice Iula House Orch (12); 'Sahara' (Col) (2nd wk.).

Change of flesh layout to accompany second round of film portion is in the entertainment groove and plays swiftly and well. Novelty opening is provided by Buck Walter's Marimba Queens, male and four femmes who whack out pleasing arrangements on marimbas and chimes and supply pleasant getaway. Make way for Arthur and Morton Havel with comic clowning and some extra funny business in simulation of the song writing 'and-then-I-wrote' acts wherein the lads claim credit for snatches of w.k. tunes dating back to Stephen Foster. Get excellent results.

Neal Stanley and Marti are mixed duo in strong impressions of film and radio standbys, giving out some solid mimicry which includes versions of Vera Vague, Jerry Colona, Barbara Stanwyck, Clark Gable, Billie Burke and for good clinchers, double workings of Charlie McCarthy and Dorothy Lamour, Bonnie Baker and Donald Duck.

Pace holds with Jerry Louis mouthing and pantomiming recordings of the 'Sow Song,' 'Figaro' and Sinatra giving out with 'All or Nothing at All.' Latter bit is quite funny as handled and good for a bellringing finish and a beg-off. Claire Sisters, trio of hoofers follow in two smartly sold tap routines which provides a swell closing act.

Biz okay. *Burm.*

St. Charles, N. O.

New Orleans, Nov. 11.

Tommy Reynolds Orch (12), Rossi Sisters, Bus & Glenn, Herbie Lynn; 'Melody Parade' (Mono).

Tommy Reynolds musical crew heads a straight vaude bill that registered well with the customers. The show offers a pleasing variety of dancing, comedy and melody.

Reynolds crew is strictly a jump outfit. They stay in the groove throughout the 40 minutes they are on stage, playing in one tone and one tempo and much too loud for the small house. The voice of the featured singer, June Reins, is drowned out most of the time by the brasses.

Bus and Glenn, wearing colorful cowboy garb, are a personable duo who do an old act in fresh and enthusiastic style. They are adept on violin and guitar and doing imitations. Glenn warbles, gags and strums the guitar for laughs, while Bus does a more serious contribution on the fiddle. Particularly ear-soothing was his 'Dark Eyes.' Highlight was Glenn's imitation of a Swedish hillbilly which nets a big hand.

Rossi Sisters, two honeys, go over big with their acroterping. Herbie Lynn's jokes are corny and off-color for a house catering to family trade. He redeems himself, however, by warbling an oldie, 'That Old Gang of Mine,' for top results.

Capacity at opening. *Linz.*

Paramount, N. Y.

Woody Herman Orch (17) with Francis Wain, Chubby Jackson; Marion Daniels, Paul Winchell, Marion Hutton; 'I Dood It' (Metro), reviewed in 'Variety,' July 28, '45.

Woody Herman's first appearance on Broadway in more than a year, backed by a good combination of acts, forms an excellent stage show in company with the Eleanor Powell-Red Skelton-Jimmy Dorsey film 'I Dood It,' and the grouping should account for strong business during its run. Herman, like most other top leaders, has almost a complete new band since his last showing in N. Y., but the circumstance hasn't injured its impact. It's a crack outfit.

Herman's lone fault at this catching was that he didn't play enough clarinet up front, but since he has been ill it is probably deliberate. He is leading five trumpets, three trombones, five sax and four rhythm and the working of the group is solid, with fine, clean brass and reed delivery riding on unusually fluid, yet strong beat. Band's choice of material in the show is also good; it offers a medley of tunes the band has 'helped to hitdom,' a good crowd-warmer following the usual jive opener and from there on clicks solidly with every other attempt.

Francis Wain, who Herman picked up in Boston while doing a single (she was with Charlie Barnet), was still a bit nervous when caught, but she exhibited outstanding ability on 'Stormy Weather,' with n.s.g. background, and 'Don't Cry Baby.' Chubby Jackson is bass player, also formerly with Barnet. His interlude up front, which covers jive vocaling, terps and a bass solo bit gets a big hand. Bass solos are as a rule a waste of time in theatres, but Jackson's accompanying gestures and other bits of business make it valuable. His bass work is greatly responsible for the band's fine tempo, too.

Herman has been working with Marion Daniels and Paul Winchell on the road. Miss Daniels, tall blonde, contributes clever acrobatic dancing that includes some good tricks and she gets off to a solid hand. Winchell, ventriloquist, goes over big. Crossfire with his dummy includes a lot of material that he has used for some time, but virtually all is of the sock variety, drawing constant belly-laughs and earning Winchell boisterous audience reaction. It makes Marion Hutton's spot, immediately following a tough one. It might be better to insert a band number between them.

Miss Hutton, playing her first solo date in N. Y. since leaving the Modernaires, with whom she worked since Glenn Miller joined the Army, is a definite click here. For a soloist her voice is not exceptionally strong, but her delivery, plus unusually wise choice of material makes her a cinch with the payees. She opens with 'They're Either Too Young,' shifts to 'Rockin' Horse' and closes with 'Pistol Packin' Mama.' First and last are done with either special lyrics or ones the average radio listener and theatregoer are not familiar with and they take on new sparkle under her treatment. 'Rockin Horse,' a new pop, is a natural for a performer of Miss Hutton's type and it is greatly responsible for the sock success she encounters. There is only one argument with her act and that's that she could do more of the screwball stuff for which she has become known.

Biz big. *Wood.*

Oriental, Chi

Chicago, Nov. 13.

Charlie Barnet Orch (18) with Mary Ann McCall, 'Peanuts' Holland; Dolly Bell, The Gibsons (2), Little Tough Guys (2); 'Chance of a Lifetime' (Col).

The younger element are having the time of their lives this week with Charlie Barnet's Orch on the stage dishing out sizzling tunes. To them Barnet is solid and they are literally dancing in the aisles to his hot numbers.

Barnet's gang open with a melodic potpourri, embellished by clever lighting, and then swing into a loud rendition of 'Cottontail,' followed by the featured trumpeting of Al Killian in 'Caravan.' Buddy de Franco proves a clarinetist of promise in 'Body and Soul' and Dodo Marmarosa, band's pianist, rattles a jazz concerto to heavy plaudits. 'Peanuts' Holland, trumpet player, sings and plays 'Things Ain't What They Used to Be' to fine results and Mary Ann McCall thrushes her way through 'It Had To Be You' and 'Salt Lake City Blues' effectively. Band closes with 'Cherokee Redskin Rhumba.'

Dolly Bell, doubling from the Panther Room, contribs nifty routine of acrobatic dancing, high kicks and cartwheels that register big.

The Gibsons thrill with a knife throwing act that had them on the edges of their seats. Standing against a large disc, the woman acts as a pattern for the man's knife and axe throwing. A hit.

Little Tough Guys (Hally Chester and Joey Allen), on a vacation from screen activities, could improve their act immensely if they'd cut out a lot of the fooling and get a solid routine. Comedy stuff for the most part is weak although the kids in the front rows at the show caught laughed their heads off. Chester sings a pretty good song and closing number, during which Chester sings 'Frenesi' as Allen does a Carmen Miranda burlesque, is the most entertaining part of the act. Over for big returns. *Morg.*

Orpheum, L. A.

Los Angeles, Nov. 10.

Al Lyons' Orpheum Orch (12), Selika Pettiford, Ray & Pedro, Burns Twins & Evelyn, Parker & Porthole, 4 Copelands; 'The Leopard Man' (RKO) and 'I Walked with a Zombie' (RKO) (2d run).

The concentration this week is on dual horror bill and as consequence stage show at the Orpheum has been thrown together with five acts and Al Lyons' house band merely to keep the stage policy going. Show runs some 40 minutes and consists of standard vaude turns. Drawing best hand at opening matinee was Parker and his dummy Porthole, with an audience participation mindreading stunt. Clever gag of having dummy do its own lip-moving and eyebrow twitching while Parker is working first few rows of seats lends different touch to standard act.

Show opens with Lyons' band doing introductory music, followed by Selika Pettiford, Negro swing stylist on Hammond organ and piano, jiving 'Tea for Two,' 'Knock Me a Kiss' and 'Baby Boogie.' Ray and Pedro fill second spot with clever bit of acrobatic tumbles and balancing, followed by the Burns Twins (males) and Evelyn with flashy tapping. After Parker and Porthole show closes with the Four Copelands, three gals and a male, who run through some tricks on skates.

There is nothing particularly impressive about stage setup in this house, which usually works name bands and other top acts, but talent scarcity makes for occasional fill-in presentation. *Brog.*

Gayety, Montreal

Montreal, Nov. 10.

Lois de Fee, Jack Holst & Milady, Frank Brooks, Paul Rossini, Wyman & White, Howell & Bowser, Linda Martin, Tyler & Renauld, Al Gilbert's Gayety Girls (20), Len Howard orch (8).

Current presentation here is slated for cleanup b.o. on capacity houses with most of the acts sure-fire.

Show tees off with hoofing by man and midget team of Tyler and Renauld to fair returns with crowd warming up for Wyman and White in the deuce who combine baritone and soprano acceptably. Wyman also emcees smoothly and at a good pace. Holst and Milady in the trey feature Holst in tails who puts on a trick acro-tumbling act on 15-foot high bars that looks plenty dangerous and has smash entertainment value. Only out for the act was via the beg-off route with the emcee lending a hand. Howell and Bowser, colored act, follow with clever comedy patter, singing, imitations and instrumentalizing that wins merited applause.

Lois de Fee has top billing and this six-foot, four-inch package of luscious shapeliness goes through the usual stripteuse motions to close the first half of the show to a big hand. Opening second half Frank Brooks varies his tap routines with very fast spin and windmill effects to garner ample palm-whacking dividends. Linda Martin puts over mediocre stage horse act by dint of personality and Paul Rossini has a neat line of patter to carry a standard magician act to the liking of the customers. Miss de Fee closes the show with another striptease that also clicks.

Al Gilbert's Gayety Girls, rating high for looks, costumes and dexterity, register solidly and the Len Howard orch handles the show deftly. Capacity biz at this catching. *Lane.*

Earle, Wash.

Washington, Nov. 11.

Pat & Sylvia, Helene, Paul Remos & Midgets, the Roxyettes, Jo Lombardi's House Band; 'Princess O'Rourke' (WB).

This is a whiz-bang of a show, economizing on acts, but tricking them up with production value, superior lighting, fresh costumes and a lively pace to give it glitter and glamour. Revue is built around a medley of Gershwin tunes, with special drops to honor the composer and his melodies.

Trailers open with Eileen Ritter singing 'I Got Rhythm.' Pat and Sylvia offer 'Same Old Shillaleh' and 'People Will Say.' Harry Anger provides a fancy set for Helene and her classic violin. A medallion drop is backed up by eight Centaurs, making a ritzy decor for the instrumentalist. Three selections are all classical, and this audience would have welcomed a pop tune. Paul Remos and his two clever midgets in sports costume go through a potpouri which includes dancing, some acrobatics and music from a high pole balancing act.

The Roxyettes provide a Gershwin ballet and close the show with their 'Walking Ball' number, which has Eileen Ritter thumping out rhythm on a drum. Effect is socko all the way. *Arke.*

State, N. Y.

Milt Britton Orch, Tommy Riggs, Adrienne, Ross & Reis Bros., Winter Sisters (3); Buddy Ramon, Charlie Gregory, Joe Britton, Natalie Kaye; 'True to Life' (Par) (2d run).

Comedy and novelty in large doses combine to make the new stagebill here one that not only entertains in a very satisfactory manner but, at a running time of only 47 minutes, possesses nice pace. Even so, the Milt Britton band could be doing less since its stint is 27 minutes, better than half the length of the show.

The zany Britton bunch which mixes up comedy, novelty, some legit performing and slapstick, is saved for the second half of the show and clicks strongly. It's plenty on the escapist side. The band numbers 13 men, including Buddy Ramon, Charlie Gregory and Joe Britton who figure in much of the monkeyshines. Carried by the band as a vocalist but not doing much is Natalie Kaye. Together with three boys she sings 'Injun Gal, Keep Hep,' a tune from Paramount's 'Riding High,' yet to be released, in which the Britton gang appears. It listens well. A swell novelty number by the hand is one in which the boys are in character of various old music masters and play arrangements of classics associated with them.

The surefire comedy singing turn of Ross and the Reis Bros. (New Acts), is on ahead of Britton and from them the audience could have stood more, even though they are doing 16 minutes. Act was formerly Sid Tomack and the Reis Bros.

Tommy Riggs, with his imaginary little Betty Lou, is spotted third and, when caught, scored nicely with his novelty voice impression of a little girl, including a song double. This may be a very different way of making a living but for Riggs it works extremely well.

Three Winter Sisters, doing a fast tumbling and acrobatic-endurance act, open the bill, while Adrienne, ballad singer, appears No. 2. Wearing a daring gown but never getting torchy, Adrienne scores stoutly on a brace of songs, including an old one, 'May I Never Love Again,' while for an encore she sells in a modern manner 'We're on the Side of the Lord,' written by the composer of 'Coming in on a Wing of a Prayer.' *Char.*

Keith's, Indpls.

Indianapolis, Nov. 13.

Blackstone Magic Show; 'Little Miss Molly' (PRC).

Blackstone's reliable brand of showmanship is getting a big play from the locals as he presents his magic revue combined with feminine appeal. Show this season is fairly heavy, considering the transportation difficulties, and sports attractive costuming and bright, efficient staging, with emphasis on pulchritudinous girl assistants.

Leading productions include 'The Enchanted Garden,' in which Blackstone peppers the stage with flower pots and winds up with a fountain that spouts water; 'Girls from Nowhere,' in which his aides appear and vanish all over the place, and the finale, in which Blackstone himself disappears behind a curtain and somehow changes places with an assistant who apparently has been in full view of the audience all the time. For another good one, he fastens a femme in a form-fitting cabinet with elongated light bulbs that seem to pass clear through her body and come out through holes in the door. When he opens the door, her legs and head are there but the torso's missing. His 'Lady With a Lamp' number, in which a lighted bulb without any connections seems to float through the air, still gets 'em.

Blackstone alternates productions with light magic in which sleight-of-hand predominates. He still has his way with the cards and his trick of making the bird and cage disappear out of his hands is a winner. He varies the missing watch taken from a customer by finding it this time in the bottom of a bottle from which he has previously poured the volunteer a drink. His handkerchief ghost is a little thing that gets as big a response as his heavy stuff. It's a good show with plenty of special appeal to the kid and family trade. Biz was fine when caught. *Corb.*

Adams, Newark

Newark, Nov. 11.

Herb Miller Orch (13), Eddie Foy, Jr., Bob Williams & Red Dust, Lipham 4, Frances Wills, Ann Anderson, Ann Corio; 'Stand By All Networks' (Col).

Plenty of vents in this setup, with only Bob Williams and Red Dust, his recalcitrant pooch, standing out and showing the way to competish that's predominantly lean. Bill features Ann Corio, whose epidermic routine is fetching the burley diehards and lifting biz into the upper strata.

In the background, Herb Miller's band purveys orchestrations that engender only mild audience reaction. Routine of the band also indicates lack of experience. Repertoire is studded with arrangements of little-known numbers that fail to go over with the auditors. Orch has one male vocalist, who's n.g., and no femme chirper. An interpolation of some of the better pops plus the ad-

(Continued on page 47)

Night Club Reviews

Century Room. N.Y.
(COMMODORE HOTEL)

Enric Madriguera's Orch (17) with Nita Rosa, Cachita, Bob Lido, Fernando Alva; The Graysons (2), Dorothy Keller, Ray Arnett, Mischel Gorner Trio, Commodorables (6); no minimum, cover $1 weekdays, $1.50 weekends.

New show here is made up partly of personalities and routines held-over from the previous layout with Vaughn Monroe's orchestra and partly of new acts brought in with Enric Madriguera's crew, which replaced Monroe last Thursday (11). Monroe was forced out by imminent induction, but was rejected for service same day his band closed (see Orchestra section).

New turns in the layout are those of the Graysons and Dorothy Keller, both doing their vaude routines. Others are with Madriguera's band. Graysons, acrobatic act which was reviewed recently at the Apollo theatre, N. Y., is a turn of doubtful value in such intimate surroundings. Theirs is a good act, but they're on too long here and slow up proceedings. Too, the femme half's costume, is much too brief for such close-to-the-customer work. They have several outstanding tricks, however, and the control bit by the male half is a standout.

Dorothy Keller's a tapstress. Also working in her theatre costume, which is heavily overshadowed by the dress of the line, she gets away to fair reaction. Miss Keller is a good dancer, but as has been said of her in theatres, she doesn't vary the tempo of her routines sufficiently to make them count.

Madriguera's combination, composed of four evenly split brass, five sax, three rhythm and four fiddles, is a good band. Sparked by an able rhythm section, accompanying nicely blended and clean saxes and a well-manned brass section, it keeps the floor full every set. Its forte, of course, is Latin tempi, which it plays with a lift and sparkle. But it can and does shift to American style and delivers just as strongly.

Madriguera has with him a quartet of entertainers who work in the floor show. Nita Rosa, a cute dish, is on first with a Spanish tune and comes back later to work with Fernando Alva on 'Song of Love.' Duo bit is entertainingly delivered, but much of its impact is lost on those who have to guess at its import since it's done in Spanish. Alva's one solo attempt, 'Hello Hello' is meaningless. Bob Lido doubles from fiddle to vocals, doing the show tunes Monroe did previously. He's okay. Cachita is a bongo player who caught the attention of tradesmen at the opening with her ability.

Remainder of the floor show consists of three routines by the Commodorables all of which were a part of the previous production. Ray Arnett, tapster, works in two of them with the line. *Wood.*

Mayfair Room. Chi
(BLACKSTONE HOTEL)

Chicago, Nov. 10.

Morton Downey, Neil Bondshu Orch (10); minimum $2.50.

Mixing the old with the new; musical-comedy numbers with sentimental ballads and not forgetting a batch of Irish ditties, Morton Downey held the floor for 40 minutes, when caught, and gave out with 21 songs before the customers would let him go. The room was packed with society, politicians and high church dignitaries who welcomed him back with unleashed enthusiasm, joining in concerted handclapping everytime his Irish theme song was played.

Downey seemed in better voice than ever. Opening with 'In My Arms' he segued into 'My Heart Tells Me' and a couple of ballads; then a trio of oldtimers and some Irish tunes, including 'When the Mountain of Morn,' 'Molly Malone' and 'Same Old Shillalah'; a medley of 'Oklahoma' numbers and many others, closing with the Irish classic, 'Why Did He Die.' Songs are interspersed with comedy ad libs and the combo elicits thunderous applause.

Neil Bondshu orch has developed into favorite here. Now playing a return date, Bondshu has a musical style that is perfectly fitted for this small and swanky room. Always soft and modulated, with emphasis on his ivory fingering and the three-violin section, the result is ideal for dancing or conversation. Bondshu also plays an excellent show. *Morg.*

Leon & Eddie's. N. Y.

Eddie Davis, Katherine Lee Chang, Roberto & Alicia, Allen & Revel, Marvin Sisters, Emilee Adreon, Sherry Britton, Jack Mann, Ruth Lane Line (10), Lou Martin Orch; $3.50 minimum.

Eddie Davis, after 14 years in this same spot, impresses as something more than the hinterlander's delight. Despite repeated reviewings he retains a perpetual freshness in delivery, regardless of the sameness of some of his material. Davis, in short, has become a nitery institution, parleying the cafe which he operates in partnership with Leon Enken, into one of the most consistently profitable clubs in the Broadway sector. He keeps 'em crowding in regardless of war, weather or taxes.

By the cognoscenti the Davis routine may perhaps be characterized as commercial corn. Obviously, however, its smart, effervescent, appealing showmanship. He's still promoting the community sing, the boops-a-daisy routine with audience participation, and still ribbing Leon. Only now he's got men in uniform coming up on the stage and the never-failing emotional impact of patriotic melodies to heighten the effectiveness of his routines. His medley of oldies, such as 'K-K-K-Katie,' 'Strike Up the Band,' 'Smiles,' etc., always pack a wallop. After 14 years Davis remains one of the highlights on the N. Y. nitery belt. With picture companies combined the field for novelties he's one who could be sliced into a filmusical for excellent results.

For the rest, lineup consists mainly of new acts. Emilee Adreon, indifferent acro terper, who opens, is on for only around two minutes. Sherry Britton, stripper, and Jack Mann, singing emcee, hold over. Katherine Lee Chang, Chinese singer (New Acts), Roberto and Alicia, flamenco dancers (New Acts), Allen and Revel, comedy dance duo (New Acts) and the Marvin Sisters (New Acts) complete the bill. *Mori.*

Blue Room. N. Y.
(LINCOLN HOTEL)

Count Basie Orch (18) with Thelma Carpenter, Jimmy Rushing, Earl Warren. No minimum cover, $1 week days, $1.50 weekends.

This is Count Basie's first location date in a major N. Y. spot and his first since a stay at Cafe Society Uptown several years ago. He brought into the Lincoln a band that is superior in every way to the outfit with which he first earned a reputation in the big league more than five years ago at the Famous Door, N. Y. This outfit, composed of eight brass (four trumpets, four trombones), five sax and four rhythm, is polished to a high degree and about as brilliant a combination as anyone can find. And it jumps like mad.

Most colored bands of note achieve a maximum of excitement in their playing, too often gained at the expense of good ensemble work and most of the eardrums that sit too close. The opposite of those complaints is an outstanding characteristic of the current Basie crew. The first thing that strikes a listener is the almost complete absence of blasting brass; yet the band generates a spark with its new subtle-swing style that lights appreciation like a hot seat. And it is done with exceptionally fine section work in all departments. No one group can be single out for citation, they're all equally strong. When caught, opening night, with the spot jammed tight with virtually every important personage in the band field, it was impossible to hear the band in the middle of this long, narrow room, so softly did it play. Basie's piano soloing is as solid as ever.

Another aspect of this Basie combo, similar to several other top Negro bands, is the attention given ballads. Basie has Thelma Carpenter for both this type of tune and light rhythm things and she does a fine job. Earl Warren, doubling from saxes, handles other ballads and also is highly satisfactory. Rotund Jimmy Rushing, with Basie for years, does blues and swing items and does them well.

Basie's fine orchestra is likely to give the Lincoln's Blue Room the kind of business during its three-month run that the spot has not enjoyed in some time. *Wood.*

Louise's Monte Carlo
NEW YORK

Mlle. Bollette, Lucille Wray, Pierre Beaucaire, Muriel Moore, Shannon Scott, Monte Carlettes (6), Jack Rossello's Orch (4), Irving Conn, piano and novachord; $1.50 and $2 minimum.

Louise Reid, boniface at this pop-priced nitery, features Mlle. Bollette (New Acts) in this new edition of 'Parisian Follies.' Pierre Beaucaire, Belgian tenor, Shannon Scott and the line of six lookers are held over. Lucille Wray, stripteuse, is back for repeat date but Muriel Moore, shapely tapster is new as is Irving Conn, the 'Yes, We Have No Bananas' writer, who spaces shows with novachord selections and pianologs. Revue is staged by Joe Crosby.

Line opens show with lively acrobatic dance number followed by Miss Moore in a nifty tap routine. Beaucaire, seemingly a fixture here, comes on in a grey business suit for vocal of 'Danse Macabre,' under a green spot, and follows with a 'Merry Widow' excerpt in French to good returns. The tenor comes back in a red French porter's coat and cap for 'Mardi Gras in Paris' flanked by the line gals. Number is worked up for top returns.

Lucille Wray in an under-wraps strip paves way for Mlle. Bollette. The personable French-Canadian wraps show up with her naughty song routine topped by can-can and ta-ra-ra dance finale which brings Miss Wray back for a feather dance 'peel.' When caught Wednesday (10) the revue was well paced, niftily costumed and shapes up as entertaining fare.

Shannon Scott does okay in the emcee assignment and in own specialty spot.

Rossello's small band is adequate for playing show and dance music.

Jack Lynch's. Philly
(HOTEL WALTON)

Philadelphia, Nov. 11.

Murtah Sisters (3), Roy Rogers, Norma Kreiger, Professor Backward, Sin Wongs (2), Barbara Blaine, Neil Fontaine, Glamour Girls (12), Bubbles Shelby, Rose Gallo, Eddie DeLuca Orch (8), Caney Rhumba Band (5); no cover; $1.50 min. weekends.

A potent lineup of talent with the accent on novelty is the current floor show offering at Jack Lynch's.

Standout of bill, and one of the most entertaining acts ever to show at any Philly boite in recent years, are the mad Murtah Sisters. The gals played here in a vaude bill at the Earle a year or so ago. They were amusing then, but now their act is really topflight entertainment merchandise.

Here for an indefinite stay (they're headed for Hollywood and the Metro lot when they wind up here), the goofy sisters are making the rafters ring with their zany routine. They start off with a two-fisted wallop warbling a trick ditty introducing themselves, then ring the bell in swift succession with 'Minnie the Moocher,' a gag opera kidding rationing; swing version of 'Rockabye Baby,' then wrap things up with a most novel arrangement of 'Pistol Packin' Mama,' done in Swiss, Chinese and operatic style. They have trouble begging off.

Roy Rogers is also in the goofy metier with his routine which is a combo of Leon Errol, Bert Lahr with overtones of Chaz Chase.

After knocking himself out in his guffaw-garnering drunk act, he winds up out-Chasing Chaz, swallowing assorted items like flowers, matches, old newspapers, washed down with a bowl of goldfish.

Carrying out the goldfish theme is blonde Norma Krieger, femme magi, whose bag of tricks are entertainment in the top degree. She catches goldfish out of thin air, finds silver half dollars in the most surprising places and is generally mystifying. Her line of patter, which she keeps going through her stint, is a bit off the cob. It's not on the par with her feats of prestidigitation.

Professor Backwards, the guy with the mirror mind, gets plenty of kudos from the elbow-benders with his novelty act of spelling and pronouncing the most difficult words in reverse. He embellishes this stunt with a rapid-fire succession of gags, many of them new and laugh-provoking.

The terps department is ably handled by Barbara Blaine and the Sin Wongs. Miss Blaine is an adroit tap-terper. The Wongs, an attractive Chinese couple, are hep to the Yankee style of jive as well as the standard brand of ballroomology.

Neil Fontaine does his usual able chore of emceeing as well as contributing several baritone ballads for top returns.

Eddie DeLuca's band and Caney rhumba crew divide the musical chores. The Misses Shelby and Gallo as usual hold forth at the miniature Steinway in the cocktail lounge, where they entertain the standees and sittees with the current hit tunes. *Shal.*

Zimmerman's. N. Y

Burton Twins, Mary Jane Brown, Dr. Lajos Barsony, Muriel King, Zsiga Bela, Gene Kardos Orch (7), Charles Benci Orch (6); no cover or min. except Saturday after 10, min. $2.

In celebration of its fifth anniversary in its present location on West 46th street, Zimmerman's Hungaria has put together a small but solid entertainment which goes on three times nightly.

For this show Dr. Lajos Barsony is being featured. The reason is that he has been here since the place opened, so it's a fifth anniversary for him too. He's got a fine voice which retains its quality despite a three-shows-a-night beating. What's more, he's a topflight showman. Giving out primarily with Hungarian numbers, he doesn't hesitate to shift over to pops, and when he does he invariably is a show-topper.

Headlining the bill are the Burton Twins, brother and sister dance act. Appearance is unusually attractive and costuming is on the lavish side. They make with a variety of routines; all fast, tricky and pleasing. They were compelled to do a begoff at show caught.

Mary Jane Brown does two clever tap routines. Technically her work is above par, her taps being clean as well as difficult. Gal has a nice personality. Unfortunately her costume styling isn't in line with her architecture or personality. Furbished with costumes which might tend either to the exotic or the sophisticated she'd give herself a better break and could go places in the nitery field.

At Zimmerman's the paying guests

(Continued on page 52)

House Reviews

Continued from page 46

Adams. Newark

dition of an experienced femme chirper would help a lot. As it stands now, combo isn't going to get very far.

Francis Wills, acro-terpster, ushers in the bill and wins a fair hand. Lipham Four go through the conventional lifts and handstands, quartet's youth being a factor in their click. Pretty blonde, the oldest of the kids, is the power behind the turn, gal foiling neatly for the others.

Ann Anderson, who is given a buildup as a USO attraction, doesn't rise above a weak routine that adheres to the Cass Daley-Martha Raye pattern. Turn doesn't stand up.

Eddie Foy, Jr., foils for Miss Corio via an old burley routine and then falls back on his trick legology for good returns.

Bob Williams and Red Dust keep the audience in a freshet of giggles, guy's effervescent chatter foiling perfectly for dog's deadpan 'straight' role. Over big.

Ann Corio's act is the usual peeling routine with offstage comment pointing up her dishabille graces. By way of contrast, spotlight shifts between Miss Corio and a blowsy dame, well in her cups, who's also taking off. Plenty hot stuff for the wolverines, this being a lot more than they're permitted to glimpse at the local burley house, to which Miss Corio makes occasional nostalgic references. *Jona.*

Albee. Cincy

Cincinnati, Nov. 13.

Glen Gray Orch (15), Rufe Davis, Lowe, Hite & Stanley, The Claytons, Eugenia Baird, Tommy Morgan; 'Iron Major' (RKO).

A sweet variety layout is put before the burgers for their first sight of flesh in more than a year. And they're going for it heartily.

Glen Gray's w.k. Casa Loma crew, nattily set up in three with its well-arranged stand and inviting silk back hanger, attends to its own chores in showmanly fashion and gives swell support for the three acts that caper in the apron. Running time of 55 minutes moves smoothly and swiftly.

A collar-ad type with exec polish, Gray wisely spinkles most of the spotlight on his 15-man combo. Only once does he come up for a solo on the trumpet, and it's brief. Hutch, on clarinet, is the lone tooter to receive an announcement for single passages.

Band tees off with a medley of Youman's ditties and 'Blues Rhapsody.' Its warblers, Eugenia Baird, a young brunet looker, and blond Tommy Morgan, who is not too stagey, do all right for themselves. Miss Baird, on the torchy side, sold 'Too Young or Too Old' and 'My Heart Tells Me.' Morgan baritoned 'If You Please' and 'I Heard You Cried' to merit an encore on 'How Sweet You Are.'

The Claytons, Bob and Maxiene, charming youngsters, nimbly execute a delightful routine of toetapology. Neatly clad in black, Maxiene's light hair contrasting Bob's dark top. Well received.

Lowe, Hite and Stanley, the males whose heights range from three feet to seven feet nine inches, spray chuckles with their horseplay and score with lip movements to two recordings by the Andrews Sisters, this burlesque wowing on 'Sonny Boy.'

Rufe Davis, in the closing spot, had 'em in stitches with his familiar vocal takeoffs of barnyard denizens, train and boat whistles, airplanes and what have you, and socks with an imitation of a distorted radio receiver emitting the broadcast of a prize fight in which both boxers are named Jack. *Koll.*

Embassy. N. Y.
(NEWSREELS)

Some of the most graphic camera reporting of the past few months highlights the current newsreel issue. Coverage of the battle for New Guinea (Pathe), with pictures of dead Japs, wounded and tired Australians, is grim, gruesome and of terrific interest. So is the (Paramount) closeup on the historic U. S. Air Force flight over Schweinfurt, when 600 flying men and 60 planes were lost, but only to deliver a telling blow at German plane output.

Other clips deal with the Italian occupation forces and the Naples post office explosion (Pathe), the United Nations leaders—Gen. Stillwell, Lord Louis Mountbatten, etc.—in India (Pathe), and the Notre Dame-Army, Navy-Penn football games (Fox).

Clip dealing with the de Marigny case in Nassau, including the finger-print buildup (Par), is among the more interesting subjects.

Arthur Hale's (Confidentially Yours) commentary is okay, though by no means as hep as some of the material he has used in the past on the air. He talks of a possible breakdown in German Army morale ahead of a break on the German home fron', using the recent civilian attack on American flyers caught on German territory as a basis for his theory. *Mori.*

Chicago. Chi

Chicago, Nov. 12.

Johnny Burke, Allen & Kent with Emma Francis, Harry Cool, Lane Bros. (2), Chicago Theatre Ballet (14), Chicago Theatre Orch (14); 'Above Suspicion' (M-G).

Headed by Johnny Burke and Harry Cool who is being held over for a fourth week current bill is short but neat and entertaining. Done in the stage band manner with all acts playing in front of house orch batoned by Louis Adrian the bill gets off to a nice start with the Ballet directed by Dorothy Hild doing a colorful Russian gypsy routine.

Allen and Kent get started with clever taps and then bring on old-timer Emma Francis who socks over a clog to 'When Irish Eyes Are Smiling' with plenty of pep despite her white hair. Allen and Kent come back to demonstrate with Miss Francis that present day steps were done long ago under different names and the trio close doing a jitterbug to heavy palmwhacking.

Lane Brothers register big in the next spot with their novelty acrobatics, head whirls and out-of-the-ordinary ropeskipping tricks.

Harry Cool baricroons his way through 'Put Your Arms Around Me Honey' 'I Heard You Cried Last Night' 'Oh What a Beautiful Morning' 'People Will Say' and 'Pistol Packin' Mamma' for top results.

Johnny Burke wows 'em with the surefire soldier monolog he has been doing these many years. Burke has touched it up with a few references to the present conflict and brought it right up to date. A hit.

Show closes with Ballet doing a routine in red, white and blue costumes as Cool warbles 'This Is My Country.' *Morg.*

RKO. Boston

Boston, Nov. 11.

Lou Walters' 'Latin Quarter Revue' with Billy Wells & Four Fays (5), Bobby May, Dave Apollon and His Filipino Boys (4), Wally Wanger Pin-Up Girls (12), Ben Yost Singers (4), others; 'Fired Wife' (U).

With 'Artists and Models' just out of town, the comparison between that $150,000 extravaganza and this 'Latin Quarter Revue' at a fraction the price is startling. Precisely the same routine, same general idea of vaude acts and production numbers—and equal entertainment.

Fact is, the vaude specialties with this outfit are surer-fire than the A & M crew, and all of them click staunchly. Thus hour-long show lacks only the libretto (no great loss, at that) of its wealthy prototype and, of course, the fabulous setup.

Opening production on a Mardi Gras note featuring the Wally Wanger gals and the Ben Yost singers. Billy Wells and the Four Fays follow in a gingery acro-tumbling session which has speed, precision and liveliness. Bobby May next in standard juggling act culminating in breath-taking trick (the juggler balancing on his head on a bottle and playing a tune) which wows.

Second production on a Bolero theme, utilizing the Novello dance team in addition to the others, and finale is, inevitably, patriotic. In the meantime Dave Apollon and his Filipinos, always click here, whip up plenty of enthusiasm and beg off. Show is okay and well liked. Larry Flint's boys in the pit supply the music.

Biz terrif when caught Thursday a.m., holiday. *Ette.*

Earle. Philly

Philadelphia, Nov. 13.

Johnny Warrington Orch (15) with Marion Mason and Bon-Bon; Willie Howard, Berry Bros. (2), Betty Jane Smith; 'Dangerous B'ondes' (Col).

This is the first stage shot for affable, able Johnny Warrington and his WCAU band and it looks like an auspicious start. The orchestra, backed by Warrington's own arrangements, compares very favorably with other swing aggregations which appear weekly at the Earle.

Augmented by three extra bandsmen (the regular WCAU crew numbers 13), the Warrington crew gets off to a fast start with 'Carioca,' introducing pretty Marion Mason, who warbles 'No, No, No,' 'I Heard You Cried Last Night' and 'Put Your Arms Around Me' with feeling.

Other vocalist is Bon-Bon, sepia scat artist who one time handled a similar chore with Jan Savitt's band. Davy Stevens, pianist, clicks nicely in a couple of boogie-woogie solos.

Willie Howard and an unbilled stooge evoke lots of laughs with Willie's standard, but still funny, 'Professor Pierre Ginsburg,' the soap-box Union Square orator and a 'Dr. Anthony' bit in which the stooge tells his troubles in double talk.

Howard also does a neat takeoff on his friends Georgie Jessel and Al Jolson as well as Frank Sinatra.

Berry Brothers register heavily with their different brand of hoofology, while Betty Jane Smith also contributes notably to the terps department.

House well filled when caught (Friday afternoon). *Shel.*

Variety Bills

WEEK OF NOVEMBER 19

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (18)
Lawrence Welk Orc
Yvette
3 Swifts
Truth-Consequence
State (18)
Latin Quarter Rev
PITTSBURGH
Stanley (18)
Ina Ray Hutton
Minevitch Rascals
Charlo & Dupree
WASHINGTON
Capitol (18)
Juggling Jewels
Fred Roner
Frank Gaby
Milt Britton Orc

Paramount

NEW YORK CITY
Paramount (17)
Woody Herman Orc
Marion Hutton
Paul Winchell
Marion Daniels
CHICAGO
Chicago (17)
Phil Spitalny Orc
DETROIT
Michigan (17)
Russ Morgan Orc
L Hite & Stanley
June Preisser
Rubinoff
MIAMI
Olympia (17)
Bill & Nancy Long
Hector & Pals
Cynda Glenn
Senor Carlos
OMAHA
Orpheum (17)
Chas Barnett Orc
Harry Savoy
Bunny Briggs

RKO

BOSTON
RKO (18)
Maysy & Brach
C Fredericks Co
Leon Navarre
Al Dexter & Gang
Jane Withers
(11)
Latin Quarter Rev
CINCINNATI
Albee (18)
Richard Himber Orc
Ethel Waters
Pat Henning
Eunice Healy
(11)
Glen Gray Orc
Rufe Davis
L Hite & Stanley
The Claytons
CLEVELAND
Palace (18)
Will Osborne Orc
6 Willys
Arthur Blake
Hi Lo Jack & Dame
(11)
Russ Morgan Orc
Ruthie Barnes
Ladd Lyon
Ella Mae Morse
Pat Henning
COLUMBUS
Palace (23-25)
Jerry Wald Orc
Jane Slater
Ladd Lyon
Ella Mae Morse
(16-18)
Gracie Barrie Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

Southern

Alabama
BIRMINGHAM
Pantage (25-28)
The Hit Parade
MOBILE
Lyric (25-28)
Naughty But Nice
MONTGOMERY
Paramount (24)
The Hit Parade
Georgia
AUGUSTA
Modjeska (25-27)
Keep 'Em Laughing
North Carolina
ASHEVILLE
Plaza (28)
B Minevitch Rascals
CHARLOTTE
Broadway (25)
B Minevitch Rascals
CONCORD
Paramount (26-27)
B Minevitch Rascals
HIGH POINT
Paramount (22)
B Minevitch Rascals
GREENSBORO
National (24)
B Minevitch Rascals
RALEIGH
State (25)
Berni Vici Rev
SALISBURY
State (23)
B Minevitch Rascals
WILMINGTON
Carolina (26-27)
Berni Vici Rev
WINSTON-SALEM
State (25)
Wine, Women, Song
South Carolina
ANDERSON
Criterion (24)
Keep 'Em Laughing
CHARLESTON
Victory (22-23)
Berni Vici Rev
COLUMBIA
Carolina (24)
Berni Vici Rev
GREENVILLE
Center (22)
Keep 'Em Laughing
SPARTANBURG
State (22)
Keep 'Em Laughing
Tennessee
CHATTANOOGA
Bijou (23)
The Hit Parade
KNOXVILLE
Bijou (22)
The Hit Parade
Virginia
Roanoke (24)
Wine, Women, Song

Warner

NEW YORK CITY
Strand (19)
Shep Fields Orc
The Merry Macs
Sibyl Bowan
P Sydell & Spotty
(12)
Shep Fields Orc
The Merry Macs
Sibyl Bowan
P Sydell & Spotty
PASSAIC
Central (19)
6 Marvelettes
Carol Bruce
Henny Youngman
N Stanley & Marti
Buddy Page
(12)
Chester Dolphin
3 Samuels
Wally Ward Co
Connee Boswell
Buddy Page
PHILADELPHIA
Allegheny (18-20)
Sully & Thomas
The Kidoodlers
Beth Calvert
Peg Leg Bates
(25-27)
Ted Leary
Earle (19)
J Warrington Orc
Willie Howard
Berry Bros
Betty Jane Smith
PITTSBURGH
Stanley (19)
Ina Ray Hutton Orc
Kim Loo Sis
Minevitch Rascals
Dupree & Charlo
(12)
Cab Calloway Orc
UTICA
Stanley (17-18)
Ted Fio Rito Orc
Lew Hoffman
Bertay Sis
WASHINGTON
Earle (19)
Roxyettes
Paul Remos
Pat & Sylvia
Helene Faye
(12)
Roxyettes
Paul Remos
Helene Faye
Pat & Sylvia

Independent

NEW YORK CITY
Music Hall (18)
Walkmires
Lucienne & Ashour
Roxy (17)
Ritz Bros
Golden Gate 4
Bill Bailey
Jim Wong Tr
Alice Dudley Co
Paul Ash Orc
Academy (15-17)
Sharkey the Seal
Ted & Flo Vallett
Benny Fields
Ming, Ling & Shee
Peg Leg Bates
Crotona (16-17)
Lynne Parri
Kelly & Hayes
The Jollifiers
Ben Ross
Jimmy Byrnes
LONG ISLAND
Jamaica (15-17)
Jules & Tita
Georgette Daniels
Roy & Irene How'd
Beck & Scott
Senna & Dean
Gertrude Brooke
Van Kirk
3 Stanleys
3 Whippets
(18-21)
Eddie Schaeffer
3 Drakes
5 Marshalls
Henry Scott
(1 to fill)
Lynbrook (20)
Jean Sand
(4 to fill)
BALTIMORE
Hippodrome (18)
Mr. Anthony
W Dare Wahl Co
5 Grays
Bert Walton Co
Steve Evans
Royal (18)
Eddie Durham Orc
Ella Fitzgerald
Kay & Karol
Clark Bros
Canfield & Lewis
State (18-20)
Tanner & Thomas
Jerrie Lee
Levan & Boles
Grandma Perkins
HARTFORD
State (19-21)
Ted Fio Rita Orc
Original Gay 90s
Danny Drayson
HOLYOKE
Holyoke (19-21)
Marianne
Morris & Ryan
Tanit Ikao Co
INDIANAPOLIS
Circle (18)
Johnny Long Orc
Cookie Bowers
Barr & Estes
Sally Joy & Mascot
NEWARK
Adams (18)
Tommy Tucker Orc
Walter Nilsson
Geo & Gene Bernard
NEW BRITAIN
Roxy (21)
Gangler's Circus
Hattie Noel
Ronnie Carver
NORTH ADAMS
Westfield (17-20)
Gangler's Circus
Hattie Noel
Ronnie Carver
PATERSON
Majestic (18-21)
Bento Bros & Rita
Harriet Cross
Charlie Page
Selig & Lewis
R & I Howard
(22-24)
Beck & Scott
Bobby Long
Lynn Parri
Arthur Boran
8 Lucky Girls
PHILADELPHIA
Carman (18)
Renald & Rudy
Ziggy Talent
Burton & Janet
Caits Bros & Mar'yn
Fay's (18)
Barr & Estes
Hi Lo Jack & Dame
Arthur Blake
ROCHESTER
Temple (19-21)
Mal Hallett Orc
Ladd Lyon
Jane Slater
Ella Mae Morse
3 Dowling Girls
(21-24)
Watts & Newman
Campbell & Lloyd
Ross & Hamilton
Ella Shields
BOSTON
Bradford Hotel (18)
Emil Boreo
Nicke Dancers
Jerri Kruger
Arnaut Bros
BRIDGEPORT
Lyric (19-21)
Josie Thorpe
Ann Corio Unit
CAMDEN
Towers (19-21)
Jimmy & Jerry
Wyman & White
Kelly & Hayes
Arthur Boran
4 Fantinos
ELIZABETH
Liberty (18-21)
Lynne Parri
Cartier Sis
Bobby Long
Reed & Ryan
Sid Rice
FALL RIVER
Empire (16-18)
A B Marcus Rev
Cappy Barra Boys
E Hawkins Orc
Joe Arena
PROVIDENCE
Metropolitan (19-21)
A B Marcus Rev
Cappy Barra Boys
Jackie Greene
SPRINGFIELD
Court Sq. (18-21)
Rigoletto Bros
WASHINGTON
Howard (18)
L Millinda Orc
The Briants
Billy Eckstein
WATERBURY
Poli's (17-18)
Tony Pastor Orc
Henny Youngman
Josie Thorpe
WOONSOCKET
New Park (19-21)
Cliff Edwards
Smith & Hart
The Lipham 4
(2 to fill)
WORCESTER
Plymouth (15-17)
Morris & Ryan
Phil Brito
3 Drakes
Rigoletto Bros
Tanit Ikao Co
Ziggy Talent

Cabaret Bills

NEW YORK CITY

Algiers
Bill Glass Orc
Claudia Kaye
Mollie Towne
Jane Owen
Roger Bowen
Arthur Benson
Aquarium Rest.
M Powell Maniacs
Jerry Montanna Bd
Angie Bond 3
Armando's
Ann Francine
Bal Tabarin
Roy Douglas
Olga Suraez
S Montmartre Gls
Acorn & Simmons
Bill Kelsey
Gay 90's Quartette
Blue Angel
Mme. C Alphand
The Bernards
Cy Walters
Evelyn Knight
Helen Howe
Stuart Ross
Ellis Larkins Trio
Cafe Society (Midtown)
Hazel Scott
Mildred Bailey
John Sebastian
Johnny Williams Tr
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Phyllis Stewart
Josh White
Eddie Heywood Orc
Casablanca
Mary Howard
Linda Lopez
Ernie Holst Orc
Ralph Font Bd
Casbah
Odette Athos
Lee Kuhn 3
Danny Yates Orc
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khadarik
N Veralle Ballet
Vladimir Lazarev
C. Codolban Orc
Jack Barrie
Lou Harold Orc
Frank Warren Orc
Bill Bertolotti's
Norma Raymond
Laura Wilson
Vincent Pierce
Sally Goodwin
Meyo Gifford
Loretta Lane
Victor Dietz
George Morris Orc
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Rosoff
Bernie Grauer
Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burns
Cerutti's
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Walter Lynch
Mary Talley
Club 18
Roy Sedley
Vince Curran
Joe Frisco
Hal Hickson
Gaye Dixon
Althea
Lillian Fitzgerald
Hazel McNulty
Gordon Andrews O
Club 51
Frankie Hyers
Pat Harrington
Marjorie Hall
Marco
Peggy O'Neill
Marie McCall
Marcia Kent
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Joe E. Lewis
H Williams Trio
Barry Sis
Larry Brooks
Don Liberio
Winn Seeley
Samba Sirens
Sonny Kendis Orc
Frank Marti Orc
Coq Rouge
Elaine Carrer
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Air Lane 3
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Edith Green
Carol Hall
Julia Gerity
Singing Waiters
El Chico
Consuela Moreno
Carlos & Chavela
Pilar Gomez
Roberto & Alicia
Juan Jose Saro
Toro Fernandez
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
L Hampton Orc
John Kirby Orc
Dinah Washington
Rubel Blakely
Folies Bergere
Sally Rand
Diamond Bros
Ben Dover
Wally Boag
Frances Henderson
Naval Cadets
Chavez Orc
Marty Gold Orc
Greenwich Village Inn
Barry Wood
Floria Vestoff
Cammilita & Lee
Lou Taylor
Mildred Ray Gls
Ned Harvey Orc
El Rhumboleros
Havana-Madrid
Diosa Costello
Pupi Dancers
Jimi Sutton
Rolando
Hilda Salazar
Maya Orc
Carlos Varelas
Hotel Astor (Astor Roof) (Columbian Room)
Tommy Tucker Orc
Amy Arnell
Jose Morand Orc
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Carey Twins
Ginya Lynn
Gayle Robbins
Terry Lawlor
Jack Edwards Orch
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore (Century Room)
Enric Madriguera O
Fernando Alva
Nita Rosa
Bob Lido
Cachita
Stanley & Marti
Dorothy Keller
Mishel Gorner Orch
Hotel Dixie (Plantation Room)
Al Trace
Hotel Edison
Ryan-Barron Orc
Hotel Essex House (Casino on Park)
Abe Lyman Orc
Rose Blane
Frankie Connors
Stanley Worth
Hotel Lexington (Hawaiian Rm)
Lani McIntire Orc
Leilani
Mokihana
Al McIntire
Harold Aloma
Momi Kai
Kuulei Young
Hotel Lincoln (Blue Room)
Georgie Auld Orch
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
B Goodman Orch
Mary Lou Howard
Gene Williams
Mary Jane Yeo
Bob Russell
Bob Ballard
Jerry Mapes
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Bobby Sherwood Or
Gail Landis
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
T Dorsey Orch
Hotel Pierre (Cotillion Room)
Betty Jane Watson
E Talbot-Martin
Fred & E Barry
Margaret Scott
Forrest Goodenough
Kitty Crawford
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orc
Hotel Savoy Plaza (Cafe Lounge)
Clemente Orc
Marita
Joseph Marvin Orc
Hotel Sheraton (Satire Room)
Ber-mar
Tino Valenti
Pat Cameron
Jerry Vanni
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Ann Robinson
B & Peggy Whight
Paul Castle
Margaret Barry
Marcia M Buhl
Sharlee Munster
Helen Thompson
Freddy Miller Orc
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria
Frank Sinatra
Volkoff & Milada
Leo Reisman Orc
Mischa Borr Orc
Hurricane
Ted Lewis & Orc
Reed Sisters
Geraldine De Bois
Paul White
Teddy Hale
Bebe Fox
Charles Whittier
June Edwards
Iceland Restaurant
Joey Nash
Danny White
Rigoletto Bros
Marlyn & Martinez
Cocktail Dncrs (6)
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Jeanne Lynne
Jo Ann Collier
John Rockwood
Burke 2
Terry Spike
Renee
Mildred Truce
Romero & Rosita
Carter & Ross
Lorna Rhode
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Coleman Hawkins
Clarence Profit 3
Dink Patterson
Billy Daniels
Miss Rhapsody
La Conga
'Fun for Money'
Bobby Pincus
Joey Faye
Marion Colby
Mack Pearson
Ray Janis
June Lloyd
Ruth Foster
Ann Pritchard
Jose Curbelo Orc
La Martinique
Danny Thomas
Adrienne
Floria Vestoff
Martiniqueens
Maxi Bergere Orc
Socasses Orc
Latin Quarter
Georgie Price
Shea & Raymond
Harrison & Fisher
Cristiani Family
Hollywood Blondes
Adele Parrish
Gaudschmit Bros
Barbara Belmore
3 Merry Maids
Four Rollerettes
Six Debutones
Georgia Francis
Jesse & James
Don McGrane Orch
Jose Cortez Orch
La Vie Parisienne
Celeste Holm
Leon & Eddie's
Eddie Davis
Katherine L. Chang
Roberta & Alicia
Allen & Revel
Jack Mann
Sherry Britton
Marvin Sis
Emilee Adreon
Lou Martin Orc
Monte Carlo Beach
Dick Gasparre Orc
Marga
Smolen & Rosati
Ralph Rotgers Bd
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Paris qui Chante
Pierre de Caillaux
Myrette Ponselle
Sylvie St. Clair
Richard Manning
Jeanne Morain
Leonard Elliot
Irma Jurist
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Riobamba
Frances Faye
Dean Martin
Mickey Alpert
Andy Andrews
Alberto Torres Ders
Charles Baum Orc
Fernandez Rhumba
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Papaya Hawaiians
Victor Quartet
Harold Green
Ross MacLean
Phil D'Arcy
3 Merrymakers
Sig Schotb Orc
Ruban Bleu
Maxine Sullivan
Hope Emerson
Irwin Corey
Day, Dawn & Dusk
Herman Chittison 3
Julius Monk
Spivy's Roof
Consuelo Flowerton
Walter Liberace
Rodger Vaughan
Stork Club
Russ Smith Orch
Tony's Trouville
Rita Molina
Manuel San Miquel
Harry Le Roy
Ubangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Claudia Wheeler
Socassas Orc
Versailles
Dwight Fiske
Val Olman Orc
Panchito Orc
Lu-Cellia
Criss Cross
Corday & Triano
David Brooks
Irene Hawthorne
Arline Thompson
Marion Niles
Village Barn
Dick Thomas
Estelle Loring
Al Robinson
Tiny Clark
Gerri Gale
Eddie Ashman Orc
Village Vanguard
Albinny Jones
R Dyer-Bennett
Gwen Tyne
Joe Thomas 3
Wivel
Bob Lee
Carmen Montoya
Tommy Hayden
Mlle. Hildeen
Gertrude Hild
The Paulens
Harry Horton Orc
Zanzibar
Buck and Bubbles
Maurice Rocco
Bill Bailey
Ada Brown
Patterson & Jacks'n
Tops & Wilda
Don Redman Orc
Canay's Bd

PAT and SYLVIA
EARLE, WASHINGTON
3d REPEAT IN 6 MONTHS
Personal Mgmt.: EDDIE SMITH
Paramount Building, N. Y.

Unit Review

Hobby Lobby
(TOWER, K. C.)
Kansas City, Nov. 12.

Dave Elman's 'Hobby Lobby' Revue, with Floretta & Boyette, Glen Camp & His Dogs, Betty Lou Holt, Gold & Jones, Fred Ketch, Renee Melva, Marie Lopez, Happy Wilcox; Tower Orch (9) with Jack Parks; 'Paris After Dark' (20th).

The first revue to go out on the road under the banner of Dave Elman and his 'Hobby Lobby' air stanza, on stage this week in front of the house orch, includes eight acts which opening day and night crowds seemed to like. Show runs 50 minutes, and moves swiftly from opening fanfare to final close-in.

Marion Boyette, on later with his partner in a mystic act, doubles as m.c. Opening spot goes to Renee Melva, a brunette who plays a lengthy arrangement of 'I've Got Rhythm' on the xylophone. For finale, she gives out with 'People Will Say' on bottles. Following is Marie Lopez, jitterbug dancer, who contribs some nifty hoofing.

Glen Camp and dogs capture the juves immediately. One of the pooches pounds out 'Home, Sweet Home' with his paws on a specially-made piano, while the other gets in a few licks on a bass drum. On next, Happy Wilcox, on crutches, swings out with some nifty tapping. Considering his handicap, the youth works remarkably well. He took three bows, and the stubholders wanted an encore.

Marion Boyette follows with a turn in which his blindfolded partner, Floretta, describes various people and articles chosen at random by him in the audience. Later, he does a paper-tearing bit to produce a modernistic Christmas tree, and the familiar omelet-making trick. Then Betty Lou Holt, shapely blonde, whose acrobatics include some okay cartwheels and somersaults.

On next-to-closing, Fred Ketch is one of the best ventriloquists seen here in some time. His dummy, Jerry, is redheaded and wears a military uniform. For a finish, Ketch does a duet version of 'How Dry I Am.' His lip-control is remarkably good.

Closing spot has Gold and Jones. Billed as 'The Harmonica Boys,' they tee off with some hep boogie-woogie which garners plenty of applause. After their second number, 'Czardas,' they took three bows and a begoff.
Earl.

Race Equality

Continued from page 1

theatre....and its fame. In my memory there never has been a question about it. Paul Robeson, Ethel Waters, Canada Lee....I could name hundreds of Negroes whose place in the theatre has never been questioned. We of the theatre, regardless of race or color, work together in the same casts without so much as thinking about it. Race differences have stopped being a problem with us. I am proud of that fact. I am proud of the theatre because it is true.

'And if it is true of the theatre, why should it not be true of other professions and other industries? There is no reason why not. Race equality can become a reality, if only it can be tried completely without prejudice, with mutual respect on both sides. In the new world that is to arise from this war it must be tried....and it will succeed. The theatre, one of the greatest common denominators of our democracy, is living proof that it will.'

Garry Moore to P.A.

Garry Moore is being offered for personal appearances after Jan. 1. Consolidated Radio Artists is agenting.

Moore is currently on the Camel-NBC show co-starring Jimmy Durante.

New Acts

ROSS and the REIS Bros. (3)
Comedy Singing, Novelty
16 Mins.
State, N. Y.

Formerly Sid Tomack and the Reis Bros., the new combination of Ross and the Reis twain is a comedy novelty singing turn that's surefire, the entire distance of 16 minutes, but could sustain even longer than now.

Doing harmony singing at a fast clip, the threesome mix up clowning and novelty along well plotted lines, including a special with clever lyrics set to operatic music and mixing in the oldtime pop, 'Margie.' Up ahead, a novelty session is 'We've Got a Song for Everyone,' while for the finish the boys have a pip called 'Seven Up,' built around the soft drink of that name. Last-mentioned is set to music of various pops and winds up the trio in great style. Boys work fast and furiously, part of the secret of their success. The other part is their soda material. *Char.*

MLLE. BOLLETTE
Songs
15 Mins.
Louise's Monte Carlo, N. Y.

This French-Canadian singer is a petite, sexy-looking brunet whose chants lean towards the double entendre. She's adept at handling naughty lyrics, and what she lacks in singing voice she readily overcomes by good selling. It all adds up to sock results.

In the feature spot here, she tees off with the plaintive ditty, 'He Don't Want To.' She follows with a King Solomon tribute titled 'It Takes a Good Man to Do That,' which she zings over for top returns. 'Move It Over,' with audience participation, and 'Alouette,' on the same basis for the encore, rounds out her repertoire and sends her away a solid hit.

Mlle. Bollette has possibilities and a chassis that merits better wardrobe than she's using here. With smarter material and costuming, her chances for better bookings would be brighter.

ALLEN & REVEL (2)
Comedy, Dancing
8 Mins.
Leon & Eddie's, N. Y.

Mixed dancing team, essaying comedy routines, scores mildly with their acro and chasing business. Their best bit is a bounce routine, where the man swings his partner like a pendulum.

Team has possibilities, both showing ability, providing some effective routines are added. *Mori.*

ROBERT CRUM
Piano
18 Mins.
Panther Room, Chicago

Robert Crum is a young pianist who commands attention by sheer artistry of his fingering. Mixing classics with pops, Crum plays Massenet's 'Elegie' in concert form; does an improvisation of 'Can This Be Wrong,' following it with a boogie-woogie, and closes with a syncopated version of 'Humoresque' that literally brought down the house.

If Crum can make the customers like his wares here—where the customers are mostly of the jive type—he can do the same almost anyplace.
Morg.

ROBERTO & ALICIA
Dancing
6 Mins.
Leon & Eddie's, N. Y.

Mixed team of Latin flamenco dancers scores easily.

Attired in colorful costumes, they're fast, graceful and, combined with exciting musical background, are satisfactory for cafes. *Mori.*

MARVIN SISTERS (2)
Dancing
5 Mins.
Leon & Eddie's, N. Y.

Couple of neat femme tap terpers, displaying familiar numbers, fill the bill nicely as a dance duo.

They're hard workers, registering for moderately good results with their takeoff on an old-time vaude team. *Mori.*

KATHARINE LEE CHANG
Singing
5 Mins.
Leon & Eddie's, N. Y.

Chinese warbler, of nondescript vocal calibre, serves merely as a filler.

She's on for around five minutes with numbers such as 'Blue of Evening' and 'I'm Always Doing Something." *Mori.*

Delay Chi Riocabana

The Riocabana, Chi nitery originally skedded to open on Nov. 18, will not debut until Dec. 2. Delay is due to difficulty in obtaining raw materials necessary to complete the decorations.

Belle Baker, Callahan Sisters and Jackie Green are to headline the first show. Miss Baker is marking time with an engagement at the Mayfair Club, Boston, until the opening.

FRONT-OF-HOUSE LAXITY

Handling of curtains and house lights, always a first-night problem on Broadway, has been unusually lax in a number of recent instances. At the recent premiere of 'Outrageous Fortune,' at the 48th Street, N. Y., for example, numerous late arrivals were being seated and many more were crowded in the house when the curtain was raised for the first act at 8:45 p.m., although the show had been advertised to start promptly at 8:30. Similarly, the first few minutes of both the second and third acts were marred by tardy spectators finding their seats in the darkened house after the performance was again well under way.

Actually, though the timing of curtains and house lights is a tricky matter, it can be done reasonably well if the management uses skill and care. First of all, there should be no attempt to begin the performance until the majority of the audience has arrived. Then the lobby buzzer should be sounded and the lobby lights blinked several times. That, plus the urging of attendants, will hurry the spectators to their seats. After that, the house lights should be dimmed as a final warning to the conversational first-nighters that the performance is about to start. Finally, the house lights should be kept dim until the audience is seated and quiet; and not until then should the curtain be raised.

By using that method, the show can be started to an attentive house, without tardy arrivals trooping down the aisles, climbing over those already seated and generally disrupting the performance. Much the same procedure can be followed at the start of the subsequent acts. In cases where the management declines to seat late-comers during the opening scene, the first act curtain may be raised more promptly, but that method occasionally precipitates an annoying buzz of conversion among those standing in the rear of the audience.

No system is perfect, of course, but if pains are taken a difficult situation can be greatly improved.

Dowling Awarded $500 in Heller Case

A compromise award was handed down by a board of three arbitrators in the case of Saul Heller, Cleveland stock manager, and Eddie Dowling, who appeared under Heller's auspices last summer in 'The Petrified Forest.'

Actor was engaged for $1,000, but Heller alleged that Dowling gave an unprofessional performance and refused to pay him more than $200 as expenses. Award was for one-half the contractual salary, or $500, plus transportation, so that Dowling will get $300 and his railroad fare.

Charged by Heller that Dowling didn't know the lines but read from script which was screened by the menu of the lunchroom scene in the play. Manager alleged that the performance was so marred thereby that business for the week dropped and there was an operating loss. Stated that at the end of the week Dowling had mastered the part and gave a perfect performance.

Equity in defending Dowling contended that Heller condoned the remiss by permitting the actor to continue through the engagement and argued that the manager should either have closed the show after the first performance or put in another actor who could have plainly read the part, after explaining to the audience that Dowling was ill. There was a distinct difference of opinion in actors circles as to such procedure.

Arbitrators were Elmer Rice for Heller, Arthur Hopkins for Dowling with William Holmes, president of Bonwit-Teller Co., the third arbiter.

LOCALS INVITED TO ATAM MEMBERSHIP

Because of a shortage of union people ahead and back of shows produced outside of New York, the Association of Theatrical Agents and Managers has opened its local-area membership list. It has been closed for about eight months and new members may join between now and next March 31. Shortage of union agents and managers particularly applies to the Chicago and the Coast, latter locality having originated a number of attractions which were toured in the past two seasons.

Local-area members under ATAM rules may function out of town but not in New York. They are permitted to join by payment of a $59 initiation fee, whereas regular membership's entrance fee is $259. In order to qualify for full membership new members must have had three years experience.

'PATRIOTS,' CIO REVUE INTO N.Y. CITY CENTER

Former Mecca Temple, renamed N.Y. City Center of Music, is readying its first season of pop priced events (nothing over $2 top), setting 'The Patriots' for week of Dec. 20. It will be followed by the N. Y. engagement of the CIO show, 'Marching With Johnny.' Center, which is headed by Mayor LaGuardia, with Newbold Morris chairman of the board, and Harry Friedgut, managing director, gets an official tee off on Dec. 11 with a performance by the N. Y. Philharmonic, followed by a week of varied events.

During run of 'Johnny,' the 2,700-seater will have a series of Monday night variety shows (the CIO revue's layoff night) to be put on by William Morris, Jr. Morris agency helped coordinate the show in cooperation with the CIO. First Monday will probably be devoted to the dance music of North and South America. Center will also have its own repertory opera company under the direction of Laslo Halasz. Also being planned are three or four weeks of ballet by major companies early next year.

Lesser in N. Y. to Set '3 Is Family' For UA

Sol Lesser, who bought John Golden's current stage play, '3 Is a Family,' by the Ephrons, for $50,000, is in New York preparing to cast it for United Artists release.

Lesser, who has already turned over some $800,000 from 'Stage Door Canteen' to the American Theatre Wing, expects to donate another $297,000 this week. He expects this UA release to gross $6,000,000, which should spell a $2,000,000 cut to the Wing, which in turn is subdivided among its sundry activities. For instance, so far, the Hollywood Canteen has gotten $400,000; Navy-Aid, $50,000; Motion Picture Relief, $200,000, etc. Lesser's deal is 8% of the gross after production costs are reclaimed.

Donald Brian Rejoins 'Abie' After Illness

Donald Brian has rejoined 'Abie's Irish Rose,' which opened at the Plymouth, Boston, Monday (15) for an indefinite stay. Brian left the show about five weeks ago because of an asthma attack and while not completely recuperated he consented to play the Boston date. Management claimed there had been a flock of inquiries there as to whether the former musical comedy actor would appear.

Art Jarrot had been subbing for Brian.

Casvan's B'way Musical

New musical is being prepped for Broadway presentation by Max Casvan, producer of many operettas in Europe. Show, with book by Paul and Pauline Gallico, lyrics by Lorenz Hart and music by Emmerich Kalman. It was called 'Miss Underground.'

Casvan is dickering with Donald Dickson, formerly of the Met Opera and the Edgar Bergen radio show, to take over the featured singing role. He's also seeking Erich Von Stroheim, the Cristiani troupe and other Hollywood personalities to round out the cast.

ADRIAN, 'BELLES' ACTOR IN DISPUTE ON SALARY

An unusual dispute between a manager and actor involves Henry Adrian, who produced 'Victory Belles,' Mansfield, N. Y., and John Parrish, who rehearsed for a time with the show. The actor questioned the manager's ability to direct the play and wrote him to that effect, suggesting that, as he could not play the part as ordered, he should be replaced. As Parrish had rehearsed beyond the probationary period, he claimed two weeks' salary.

Adrian contends that Parrish walked out and that no salary obligation is due. Around Equity it is argued that the letter did not constitute a notice of withdrawal, and so the matter may go to arbitration.

Manager is new on Broadway, but is known in midwestern show circles. Several years ago he promoted what was referred to as a limited legit circuit which headquartered in Minneapolis. The idea failed to pan out and was abandoned after one show.

Adrian has another argument on his hands, it being the tenancy of the Mansfield. As he is guaranteeing the theatre, he claims he has the right to remain as long as he pays off the house. Latter's management contends that the sharing contract stipulates a stop limit, and has booked 'Janie' into the Mansfield after Thanksgiving.

Rodgers, Hammerstein Due On Coast For 20th's 'Fair'

Oscar Hammerstein, 2d, and Richard Rodgers, who teamed so effectively in fashioning the score of 'Oklahoma,' St. James, N. Y., are due on the Coast before the end of the year by arrangement with 20th-Fox. Assignment is both for production and musical ends of 'State Fair.'

Hammerstein and Rodgers will probably not go to Hollywood until their new shows are planted on Broadway. Rodgers' 'A Connecticut Yankee' will open at the Martin Beck tonight (17) but 'Carmen Jones,' which Hammerstein adapted from the Bizet opera, has not yet secured a New York berth. It is currently in Boston.

'Blithe Spirit' Wins Again On Alleged Infringement

'Blithe Spirit,' the Noel Coward play, won another round against John Hewitt's 'Spirits,' when the appellate Division last week unanimously affirmed a New York supreme court decision of last May which held that the Coward play did not infringe on Hewitt's.

By its ruling, the high court sustained Supreme Court Justice J. Sidney Bernstein's contention that 'a wide difference existed between the two works.'

Lindsay Stricken

Howard Lindsay was forced to withdraw from 'Life With Father,' Empire, N. Y., through a sudden seizure at the Players Club last Friday (12). Attack followed a ceremony at the statue of Edwin Booth in Gramercy Square in honor of the Shakespearean actor's birthday.

Lindsay's indisposition was attributed to food poisoning. He's expected back in the cast this week. A. H. Van Buren replaced, as he has on previous occasions.

Writing for Shumlin

Peter Lyon, newly elected regional vice-president of the Radio Writers Guild, is writing a play for Herman Shumlin. Its subject-matter is related to Congress.

Besides doing a weekly dramatized news program for OWI shortwave overseas, Lyon writes occasional scripts for the Treasury and other Government agencies. He turned down last week an offer from Paramount.

'Winged Victory' Advance Ticket Sale Headed for Record; Diggers Digging

300 Biggies at 'Victory'

Saturday night's (20) opening of Moss Hart's Army Air Force Show, 'Winged Victory' at the 44th street theatre, N. Y., will bring out what will probably be the most imposing array of military and Washington biggies to ever attend a Broadway premiere.

More than 300 opening-night seats have been reserved for the brasshats and other D.C. toppers, with Secretary of War Stimson slated to attend, along with Chief of Staff Gen. George C. Marshall and Gen. Henry H. Arnold.

With a continuous line at the boxoffice for tickets for Moss Hart's 'Winged Victory,' the Army Air Force drama which opens at the 44th street, N. Y., Saturday (20) night, indications are that the advance sale may set a new record for Broadway. Between Thursday (11) and Monday (15) more than $50,000 went into the till and expectations were that by opening night the figure would mount to approximately $125,000.

How many tickets will have been bought by diggers for unscrupulous speculators is anybody's guess. In agency circles it is stated that the ticket 'regulations' adopted for the show constitute an open invitation for diggers to come and get 'em.

So few tickets have been allotted to the brokers that regular agencies will only be able to fill the orders of but a small percentage of customers. Joseph M. Hyman, who manages Hart's business affairs and is civilian manager of 'Victory,' has evidently adopted the theory that by selling tickets directly at the boxoffice, gypping will be prevented. Holding down agency allotments, however, is regarded as hardly consistent with his communications to the brokers.

Hyman wrote the agencies that the business of legitimate brokers is an integral part of New York's ticket selling system, for which reason the 'Victory' management will cooperate with them, so long as the privilege 'is not abused.' Also that allotments will be made so long as 'not the faintest suspicion of scandal' is attached to agency ticket sales. That provision is taken to warn brokers to strictly conform to the legal limit of 75 cents premium per ticket.

Late last week the brokers were informed of their allotments, which are so small that the ticket men say the handling of 'Victory' tickets will mean a headache, since they will hardly be able to placate patrons whom they will be unable to accommodate. An average size agency has been allotted less than 50 'Victory' tickets weekly, yet such offices sell more than 600 tickets for the record draw show 'Oklahoma' (St. James), which 'Victory' may well top, despite the fact that every agency could handle double the number of allotted tickets for the operetta smash, if not considerably more.

All Biz They Can Handle

Agencies are doing an unprecedented volume of business and some brokers say they do not care to increase their income. They therefore are not especially desirous of handling 'Victory' tickets, particularly if that adds to their problems. Certainly with agencies getting less than 10% of the number of tickets regularly allotted for 'Oklahoma,' there is small chance of them profiting from the Air Force spectacle.

Ticket system is quite different from that used for Irving Berlin's 'Army,' also a sensational success and which did a vast business with mail orders. Ads for 'Victory' announce that no mail orders will be accepted, and it is understood that brokers will not be permitted to issue orders on the boxoffice, which further complicates the agency angle. Agencies received allotments for the 'Army' show, in fact all tickets were paid by them in advance. Agencies will not be permitted to return 'Victory' tickets, a seemingly useless precaution in light of the puny number they are slated to handle.

Agency people who feel that digging of 'Victory' tickets will result in gypping are not confident that policing will prevent over-charging. Recent alleged instances are cited in connection with the Notre Dame-Army football game in New York. Claimed that men from out of town sold tickets for that event on the sidewalk near regular agencies for $15 each and upward. Recognized brokers were not involved. There were no known arrests or interference from the police or men from the office of License Commissioner Paul Moss. Latter has been campaigning against gypping.

10 N. Y. Musicals At $4.40, Most In Past 10 Years

Inclusive of two arrivals this week, Broadway has 10 musical shows with a top of $4.40, largest number of high-scaled attractions in 10 years. Several seasons ago it was proved that as many shows with that boxoffice price could not operate successfully. However, show business is booming, and despite indications that millions of salaried people are underpaid in light of increased living costs, there seems to be plenty of money in circulation for theatre tickets.

Ticket people say there is a new class of people seeing shows, persons who are earning substantial salaries or wages in war plants and who demand the best seat locations. One broker made a general classification of the new patronage by venturing to saying: 'If they are welders, I know they want the best tickets.'

While theatres are definitely prospering, the present season does not begin to compare with Broadway's peak, reached during the season of 1927-28. At midyear then there were 62 shows on the list, not counting half a dozen attractions outside of Times Square. There were 15 musicals getting $5.50 top and two charging $6.60 (brokers got plenty more), while a flock of shows, musical and straight, were $4.40. Stock market collapsed in 1929, and then came the depression. Season of 1929-30 saw the total number of shows at 45, of which five had a top of $6.60 and thre were priced at $5.50. Succeeding seasons proved that $5.50 was too heavy a tap, and so the high-scale era ended.

However, three current musicals have that top on Saturday night, one charging that same price on Friday as well in addition to holiday eves. Broadway's list continues to top that of last year at this time, not only in the number of attractions but the size of the grosses. Then there were 25 shows and two vaude-revues, while current total is 34 plus one vaude outfit.

Present crop of shows includes some which were panned, yet they are drawing profitably, but the list should be strengthened by strongly indicated hits from out of town. First to come in is 'Winged Victory,' opening at the 44th Street Saturday (20). Coming from Boston are 'Carmen Jones,' date and house not determined, and 'The Voice of the Turtle' is listed for the Morosco on Dec. 8.

Salary Cuts Rejected By 'Artists' Walkouts

Flock of specialty people are leaving 'Artists and Models,' recent entrant at the Broadway, N. Y. Understood that 19 of the cast either gave notice or received same from the management. Several withdrawal notices followed a suggestion from the management that the players take a salary cut, the players refusing.

Those named as having signified their intention of quitting after the expiration of notice given by them last Saturday (13), which ended the revue's first full week, are Marty May, Jackie Gleason and Don Saxon. Among others out or leaving: Frances Faye, Peters Sisters and Mildred Low.

Quit Reading Stock

Reading, Pa., Nov. 16.

Manager David Brodstein of the Orpheum announces discontinuance of the stock policy at the theatre for the present.

Stanley Woolf's stock organization, coming here a month ago, has left to play stock elsewhere, Brodstein said. The Orpheum returned Sunday (7) to straight pictures.

Dream Street Beat

(Broadway Legit Lowdown)

On Nov. 26 Hedgerow's Jasper Deeter arrives at the Hotel Piccadilly. Will interview profesh actors for his winter classes in N. Y....G. S. Kaufman has turned in his book review on Ward Morehouse's 'Prince of the American Theatre, biog of Geo. M. Cohan. Appears soon in the Times' Sunday book section...Ben Boyar says Jan. 1 for casting on 'The Great Waltz'...The season's most interesting experiment opens tomorrow (18) when the American Negro Theatre presents '3 Is a Family' with an all-Negro cast...USO resumed its legit activity yesterday (16) by opening special casting offices at 156 W. 44th...When you rent landlord Malin's 200-seat theatre on 44th, you can now also rent his acting ability. In 'Scrappy' he went on as 'Mark Malinoff,' late of the Russian Theatre... J. J. Shubert could barely wait to return from his visit to the touring 'Blossom Time' to issue immediate casting orders for a second company... Austin Fairman has taken over Mrs. Hartwig's summer theatre in Portsmouth, N. Y., and is opening Nov. 22 with an equity 'Night Must Fall'

Terry Hayden, who has been presenting one hour condensations of popular plays to the Stage Door Canteen servicemen, was told to shorten 'em. So her next will be a half-hour version of 'My Sister Eileen'...Genius, Inc., a few days ago, signed a 10-yr lease for Labor Stage, running 'till 1954; paid its rent till May, 1944, and is getting a 3G advance from Abe Ellis, hatcheck king...Interesting Scripts: Ben Boyar is reported interested in a script by SEP writer, Bert Fowler. It tells of a ne'er-do-well in love with the mayor's daughter, who buys a strip of land holding the county jail, then insists on evicting the tenants, and thereby the elected mayor...A new organization, American Youth For Democracy, has begun to expensively advertise a Saturday night show, 'Freedom Follies.'

Casting oddities: Beverly Productions is hunting a nitwit female . . . 'Suds in Your Eye' needs 3 crones . . . Todd needs a Camacho, a Henry Wallace and a Diego Rivera for 'Mexican Hayride' . . . Cornelia Otis Skinner is stymied for a handsome leading man for her 'Queen Elizabeth' script.

For some reason it's been nasty on directors this year. Michael Myerberg ousted Walter Kerr in 'Stardust'...Kazan took over the directorial reins from Gilbert Miller in 'Harriet'...Sandy Meisner dropped out of 'I'll Take the Highroad' and Jimmy Russo stepped in...Lou Walters stepped into Jack Kennedy's boots the last week of 'Artists and Models'...Geo. S. Kaufman became lethargic at 'The Naked Genius' and, after the opening, Mike Todd was doctoring direction...Richard Kollmar became his own director in 'Early to Bed,' and even replaced the star, Carl Brisson... Clarence Muse had that last week tussle with 'Run Little Chillun' and left (but with $2,500)...Piscator and 'The Innocent Voyage' called it quits.

HERE'S HOW THEY REAP LEGIT PROFITS (MAYBE)

The following is a list of recent legit partnerships on shows current or slated for Broadway:

'Connecticut Yankee' Co.—General partner: Richard Rodgers. Limited partners and their investments: Adele R. Levy, $10,000; Howard Cullman, $13,333.33; Ruth Field, $10,000; Dorothy Rodgers, $13,333.34; Al Greenstone, $3,333.33.

'What's Up' Co.—General partner: Mark Warnow. Limited partners and their investments: Mark Warnow, $43,000; Emil Friedlander, $10,000; Louis M. Rabinowitz, $10,000; Fred Abrams, $7,500; Madeline Silberfein, $5,000; Ralph Edwards, $5,000; Lew Sarnoff $5,000; Irving Sarnoff, $2,000; Fred Waring $1,000; Ray Block, $1,000; Robert Tucker $500.

'Get Away Old Man' Co.—General partners: George Abbott and Judith Ann Abbott. Limited partners and their investments: George Abbott, $3,000; Judith Ann Abbott, $3,000; Carl Fisher, $3,000; W. J. German, $3,000; Charles Miller, $5,000; Irving Cooper, $5,000; Henry Sussman, $6,000; Jessie Royce Landis $1,000; Dorothy Tierney Keith, $1,000.

'One Touch of Venus' Co.—General partners: Cheryl Crawford and John J. Wildberg. Limited partners and their investments: Henry L. Salsbury, $20,000; Howard S. Cullman, $11,500, Adele R. Levy $11,500; Frank Abrams $11,500; Henry Henigson, $10,000; Julian Goldman, $7,000; Alan C. Collins, $5,000; Arnold Kirkeby, $5,000; Louis Schwartz, $5,000; John J. Wildberg, $3,000; Arthur Herzig, Jr., $2,500; Sherman Ewing, $2,500; Marjorie Ewing, $2,500; Fannie Schwarz, $2,500; Walter S. Mack, Jr., $2,000, Dorothy Quirin, $2,000; Gertrude Pollock, $2,000; Ida Schwarz, $2,000; Francis S. Levien, $2,000; Charlotte K. Neuberger, $2,000; Herbert M. Singer, $2,000; Marguerite Cullman, $1,500.

'A Friendly Neighbor' (New York Hollywood Productions) — General partners: Armin L. Robinson and Henry Brash. Limited partners and their investments: Laura Klafter, $10,000; Walter Neuberg, $2,000; Evelyn M. Phelps, $17,500.

'Three Citizens from Heaven' (Rita Hassan Production Co.) — General partner: Rita Hassan. Limited partners: Isadore Rapoport and Conrad A. Hanson, Sr. Each limited partner contributing $5,000 in cash upon formation and additional $7,500 as cash reserve.

'MAID' FOR CINCY

Cincinnati, Nov. 16.

Management of 'Maid in Ozarks' has leased the indie 2,200-seat Emery auditorium, out of the downtown theatre belt, for four weeks for road-tour opening of the show, which ends a 62-week run in Chicago's Great Northern this week.

Start here is set for Nov. 22.

Awe-Inspiring Seats

Common occurrence at 'Oklahoma,' St. James, N. Y., is to have one of the musicians turn around to the house-seat holders and confidentially tell them, 'You know, last night, who do you think sat in your seat?', whereupon he throws them a big name.

Even the ushers are awed by the usually distinguished visitors who occupy the choice pews controlled by the house, i.e. either the authors or the Theatre Guild.

HERK 'WINE' APPEAL DENIED; SEEK NEW PLEA

Conviction last December of I. H. Herk for allegedly presenting 'Wine, Women and Song,' ruled an indecent performance at the Ambassador, N. Y., was upheld by the Appellate Division of the supreme court last week. He was represented by Isadore Ensleman.

It was anticipated that while that result might attain in the Appellate court, the chances of a reversal would be better in the Court of Appeals. Attorney will ask permission to appeal to that tribunal this week.

Samuel Funt and Herman Shapiro, business and stage manager, respectively, of 'Wine,' were also convicted, decisions which were confirmed. They were given suspended sentences. Herk was sentenced to serve six months but has been out on bail pending the appeal. If compelled to serve, the time will approximate four and one half months. Principal contention of the defense was that Judge Owen W. Bohan in the lower court made a 'prejudicial error' in refusing to permit the jury to see the show.

'Spirit' Nifty $8,000 In New Haven Return

New Haven, Nov. 16.

'Blithe Spirit' came back to the Shubert for a four-performance weekend (11-13) and snared $1,500 better than its initial stand brought two seasons ago. At $2.75 top, gross approximated a nifty $8,000.

Current last half (18-20) has '3 is a Family,' in for four shows, then comes 'Tobacco Road' for a full week Nov. 22-27. Dec. 2-4 brings preem of Vinton Freedley's musical, 'Jackpot.'

Reopen L. I. Playhouse

The Jacoby Playhouse, formerly the Cedarhurst Playhouse, has opened winter stock season this week in Cedarhurst, L. I. First production is 'Guest in the House' under Peter Frye's direction. Cast includes Mickey McDonald, Dorman Leonard, Ida Caldwell and Joseph Hardy.

Playhouse, under management of Anne and Elliott Jacoby, is giving each play a two-week run.

Shows in Rehearsal

'Storm Operation' — Playwrights Co.

'Mexican Hayride'—Michael Todd.

'Jackpot'—Vinton Freedley.

'Pillar to Post'—Brock Pemberton.

'The World's Full of Girls'—Jed Harris.

'Ramshackle Inn'—Robert Reud.

'Marching With Johnny'—CIO.

Current Road Shows

(*Nov. 17-27*)

'Abie's Irish Rose'—Plymouth, Boston (17-27).

'Abie's Irish Rose' (2d Co.)—State, Harrisburg (17-18); War Memorial Aud., Trenton (19-20); Lyric, Richmond (22-27).

'Army Play By Play'—Cox, Cincinnati (17-20); American, St. Louis (22-27).

'Arsenic and Old Lace' (2d Co.)—Erlanger, Buffalo (17); Aud., Rochester (18-20); Hanna, Cleveland (22-27).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (17-27).

'Blithe Spirit'—His Majesty's, Montreal (17-20); Royal Alexandra, Toronto (22-27).

'Blossom Time' — Shubert, Boston (17-27).

'Carmen Jones' (tryout) — Opera House, Boston (17-27).

'Corn Is Green'—Studebaker, Chicago (17-27).

'Dark Eyes'—English, Indianapolis, (17); Hartman, Columbus (18-20); Davidson, Milwaukee (22-27).

'Doughgirls' (2d Co.) — Colonial, Boston (17-27).

'Doughgirls' (3d Co.)—Bijou, Chattanooga (17); Temple, Birmingham (18); Shrine Aud., Des Moines (20); Cox, Cincinnati (22-27).

Gilbert and Sullivan — Forrest, Philadelphia (17-27).

'Good Night Ladies'—Blackstone, Chicago (17-27).

'Icecapades' Gardens, Pittsburgh (17-25); Mun. Aud., Buffalo (27).

'Ice Follies of 1944'—Arena, Chicago (17-20).

'Jane Eyre'—Geary, San Francisco (17-27).

'Janie' (2d Co.)—Civic, Chicago (17-27).

'Junior Miss'—Palace, South Bend (17); Orpheum, Davenport (18); Orpheum, Cedar Rapids (19); Shrine Aud., Des Moines (20); Coliseum, Sioux Falls (22); Orpheum, Sioux City (23); Omaha, Omaha (24); Municipal Aud., Kansas City, Mo. (25-27).

'Kiss and Tell' (2d Co.)—Harris, Chicago (17-27).

'Kiss and Tell' (3d Co.)—Locust, Philadelphia (17-27).

'Kiss and Tell' (4th Co.)—Curran, San Francisco (17-27).

'Little Women'—Lafayette, Detroit (17-27).

'Life With Father' (2d Co.)—American, St. Louis (17-20); English, Indianapolis (22-27).

'Lovers and Friends' (tryout)—Hanna, Cleveland (17-20); Erlanger, Buffalo (22-27).

'Maid in the Ozarks'—Great Northern, Chicago (17-20).

'Oklahoma' (2d Co.) — Erlanger, Chicago (17-27).

'Porgy and Bess'—State, Greensboro (17); Carolina, Raleigh (18); Aud., Columbia, S. C. (19); Plaza, Asheville (20); Ryman Aud., Nashville (22); Mem. Aud., Louisville (23-24); Hartman, Columbus (25-27).

'Ramshackle Inn' (tryout)—Klein Aud., Bridgeport (20) (premiere); Wilbur, Boston (22-27).

'Sons O' Fun'—Nixon, Pittsburgh (17-27).

'Student Prince'—Cass, Detroit (17-27).

'The Patriots' — Walnut, Philadelphia (17-20).

'The Voice of the Turtle' (tryout)—Wilbur, Boston (17-20); Walnut, Philadelphia (22-27).

'There's A Family' (2d Co.)—Court Sq., Springfield (17); Shubert, New Haven (18-20); Bushnell Aud., Hartford (22-24); Mun. Aud., Worcester (25); Klein Aud., Bridgeport (26-27).

'Tobacco Road'—Ford's, Baltimore (17-20); Shubert, New Haven (22-27).

'Tomorrow the World' (2d Co.)—Selwyn, Chicago (17-27).

'Uncle Harry'—National, Washington (17-27).

'Without Love'—Biltmore, Los Angeles (17-27).

Spreading Xmas Cheer

Hollywood, Nov. 16.

Spreading holiday cheer among boys in khaki or navy blue, Chelle Janis' Left Bank on the county strip, during current revival run of 'Baby Mine' through to Dec. 8, is restricting admission to one or more cartons of cigarets. They're being distributed to hospital cases in this area.

Gilbert Miller's Payoff

Generally figured that Gilbert Miller is getting the 'hottest' thing in show business when Moss Hart stages the new Clare Luce play for the producer. Hart will be snowballing on the publicity of 'Winged Victory.' It was Miller who got together 20 notables to bankroll the Army Air Force show, each donating $5,000 for the sinking fund, which will be returned. None of the donors gets more than two tickets for the premiere, which is one of the strongest 'demands' in Broadway history.

The Irving Berlin soldier show, 'This Is the Army,' cost the songsmith-showman $17,000, which he personally advanced. 'Victory,' with its four revolving stages, is a much costlier production, hence the 100G pool.

Bidding for the film rights to 'Victory' start at $500,000. Hunt Stromberg, Warner Bros. and 20th-Fox, among others, want it. Yesterday (Tues.) Hart spoke with Leo Spitz and Billy Goetz for the new International Pictures setup. It looks like WB has the inside track on the strength of its 'Army' merchandising, because not only did Warners advance $250,000, and donate all the $25-$50 premiere gross, but even the profits from its own theatres, during the 'Army' run, have been donated to Army Emergency Relief Fund.

Inside Stuff—Legit

Leonard Keller, composer-maestro, gave up his bandleading job in Chicago for crankshaft-inspecting in Cadillac's Detroit aircraft factory. The factory noises went to his head and inspired the idea of a musical revue expressing labor's job in the war like 'This Is the Army' did for the soldiers. Keller, as a musician in Chicago and N. Y. locals, is a member of the AFL. His card from that organization didn't mean a thing in the aircraft plant, which CIO dominates. To work there he joined that labor group too. When he got the idea for the labor show his local bosses liked it, sent him on to Washington where he sold Philip Murray and CIO officials on backing it. They put up $50,000. The show, 'Marching With Johnny,' comes to Civic theatre (Old Mecca Temple), N. Y., Dec. 29.

Whether or not Equity (AFL affiliate) will have jurisdiction over the CIO cast is a question as yet unanswered. But it's pretty certain that the stagehands and musicians will all carry AFL memberships exclusively.

Leonard Keller is the only one who's linked with both groups.

Sgt. George Handy heads the soldier ticket staff of 'Winged Victory,' due into the 44th Street, N. Y., but during last week's advance sale the Nora Bayes roof theatre boxoffice was used, it adjoining the downstairs house lobby. Bayes was used so that there would be no interference with the regular ticket sale for 'Rosalinda,' which switched from the 44th Street to the 46th Street on Monday (15) to accommodate the Army Air Force spectacle drama.

Barney Bowman is also with the 'Victory' ticket crew, both having acted similarly for 'This Is the Army' last year. Another seller in uniform is Lex Carlin, nephew of the Erlanger, Philadelphia, treasurer.

'Victory,' which closed a tryout engagement in Boston Saturday (13) prior to its opening at the 44th Street, N. Y., this Saturday (20), probably garnered more space than any other show to play the Hub. Designation of an Air Force Day, with Gov. Saltonstall honoring Hart and Lt.-Col. Dudley S. Dean following a parade through Boston's streets, also served as a terrific plug for the show.

As in Philadelphia 'Carmen Jones' was warmly received by the Boston press upon opening at the Boston Opera House last week. As in the first stand, one notice started on page one and a like 'first time' was recorded in the Hub, with the Herald doing likewise.

First week's gross in Boston was around $21,000, comparable to Philly's starting week, but the top for the current date is lower. Patronage at the opera house during the initial week was mostly on the lower floor at $2.20, clientelle passing up the upper floors which are priced from $1.10 to 55c.

Billy Rose has an option on the opera house for six weeks but there is a possibility of sending 'Carmen' back to Philly before it arrives in New York, where the Broadway is a likely anchorage, although that house has the new 'Artists and Models.'

Theron Bamberger and his staff for months—seven exactly, since that's the length of the Broadway run to date—had been plugging the thought that the title of the play, 'Tomorrow the World,' comes out of the notorious 'Horst Wessel' song, one of the Nazi rabble-rousers. It wasn't until 'Information Please,' the radio program, cross-checked that all concerned learned that no phrase, along the lines of 'Today we rule Germany, tomorrow the world,' comes not from that particular song, but is actually from another Nazi ditty titled 'We Will March Further.'

Incidentally, two weeks ago in St. Louis the road company grossed almost $17,000, topping the original Broadway company by nearly $1,000.

Arthur Kober, who says he's 'just discovered parenthood,' finds working at the John Golden office in N. Y. less distracting than playing with his heiress, and he's now completed the second act of 'Sometimes I'm Happy.' Kober, due back in February on the 20th-Fox lot where he's under contract, was last represented on Broadway by 'Having Wonderful Time,' dramatization of his 'Bella Gross of the Bronx' stories in The New Yorker.

Kober, incidentally, did an anonymous chore for Sam Goldwyn on 'North Star' in polishing a scene or two of that original scripted by Lillian Hellman, ex-Mrs. Kober.

Meyer Davis, who has his bankroll in the pies of a number of forthcoming Broadway legits, including three past hits (two of them still current, 'Tomorrow the World' and 'Merry Widow') will have to wait until next spring for 'The Great Waltz' revival tour. If, as and when a route is laid out, depending on out-of-town theatre congestion, Davis' name will go up as co-presenter with Max Gordon of that operetta.

Henry Duffy, who dropped out of sight last spring after the collapse of his Detroit show activities, is again back on the Coast. A Detroit tangle is said to have resulted from admission taxes in connection with 'Life of the Party,' musical that went so heavily in the red that Duffy walked. Tax matter is stated to have been clarified. The producer made a hasty visit to the auto city several weeks ago for that purpose.

Latest rule in legit theatres, obtained for employees by the union, applies to front and back doormen, ushers and cleaning women. All who have been employed consecutively for 40 weeks per season are to be given one week's vacation with pay. They have the privilege of laying off and a substitute put on or may work during the payoff, for which they are to get double pay. Union engineered pay increase for members last season.

Irving Caesar is still on cordial terms with the chief backers of his 'My Dear Public,' and all hands are in Hot Springs recovering from the shock of the show's flop at the 46th Street, N. Y., where it played about five weeks. Backers are wealthy businessmen, two being in the rayon industry. Same backers figured when 'Public' tried out unsuccessfully on the road last season. Show cost around $200,000.

Ben Atwell and Charles L. Wagner have collaborated on a two-part article on grand opera for the Satevepost. Atwell on the Coast, where he's recovered from illness, was formerly publicist for the Chicago Opera Co. Wagner's principal activity is representing concert artists and was also an occasional legit producer, although not in recent seasons.

'Waltz King' New Chi Leader, $39,000; 'Corn' 15G, 'Janie' 8G, 'World' 13G

Chicago, Nov. 16.

'The Waltz King,' Boris Morros' California-born operetta, is the new local boxoffice champion. Despite a general panning by the critics, which backfired on them to become the basis for a hefty publicity campaign, the second week showed an increase of $3,000 over the first with a total of $39,000.

'Oklahoma' had a smash opening, as expected, at the Erlanger, with an advance sale of $75,000. First three weeks are under the sponsorship of the American Theatre Society. 'The Corn Is Green' opened a four-week return engagement at the Studebaker to $15,000, with Ethel Barrymore playing Sunday performances for the first time in her career.

Estimates for Last Week

'Corn Is Green,' Studebaker' (1st week) (1,400; $2.75). Got off to a good start with $15,000.

'Good Night, Ladies,' Blackstone (83d week) (1,200; $2.75). Gained a few hundred for $16,000.

'Janie,' Civic (4th week) (900; $2.75). Have started putting out half-rate tickets; it's around $8,000.

'Kiss and Tell,' Harris (27th week) (1,000; $2.75). Experienced first drop in several weeks with $18,100.

'Maid in Ozarks,' Great Northern (63d week) (1,400; $2.75). Goes out Nov. 21. Around $6,900.

'Tomorrow the World,' Selwyn (1st week) (1,000; $2.75). Opened to strong $13,000.

'Waltz King,' Civic Opera House (2d week) (3,500; $3.65). Going big, with tickets selling until Dec. 4; $39,000.

'Without Love,' Erlanger (3d week) (1,300; $2.75). Closed Saturday (13) to $14,000.

'Blackouts' Bright At $14,500, 74th Wk., L. A.

Los Angeles, Nov. 16.

Ken Murray's 'Blackouts,' in its 74th week, is still hitting virtual capacity at the El Capitan with $14,500 to spark the town. 'New Meet the People' continues 16th sesh at the small-seater Assistance League Playhouse with good $3,800, while 'Yours for Fun' at the Hollywood Music Box hit slight upbeat in its third week for $7,800, but still in the red.

'Maid in the Ozarks' wound up nine weeks at the Belasco Saturday (13), catching around $5,000 for closing stanza. 'Save Me a Sailor' at the Mayan will have to do better than the $3,900 clocked on third week to stick around for long.

'SONS' SOCKO IN 2 WKS. AT WASHINGTON, $61,000

Washington, Nov. 16.

'Sons O' Fun' moved to Pittsburgh after a National theatre engagement of two weeks, which grossed $61,000. Chic Johnson was out of the nonsense revue after Wednesday night, ordered by his doctors to take a rest. Steven Olsen, Ole's brother, understudy for both stars, replaced him. He rejoins the show in Pittsburgh.

Olsen & Johnson were really exhausted from extra-curicular activities. They went to Walter Reed hospital with their show, accepted every radio invitation, luncheon engagements, Stage Door Canteen and other appearances, leaving little time for sleep. All performances were S.R.O. except the first Wednesday matinee.

'Uncle Harry,' with Eva Le Gallienne and Joseph Schildkraut, moved in last night (15) for a two-week engagement under the auspices of the American Theatre Society, with an advance sale of $14,000.

'DOUGHGIRLS' HOT $17,600 IN PTSBG.

Pittsburgh, Nov. 16.

Upbeat in legit biz locally continued last week, when 'Doughgirls' left town with a big $17,600 at $2.75 top. Show got away slowly, but by Wednesday night had reached capacity and stayed that way right down the stretch. However, both afternoon performances way off, despite fact mats were scaled at $1.75. Usually, on a $2.75 attraction, the matinees sell for $2.20. Pittsburgh will probably get 'Doughgirls' back again next month, with the Coast company this time, and more than likely for two weeks.

Nixon currently has 'Sons o' Fun' for fortnight, getting $3.85, top price of season so far. Olsen and Johnson funfest opened to advance sale of around $20,000, and with holiday week (Thanksgiving) coming up should do big.

'Father' Stout $11,400 In Third Cincy Visit

Cincinnati, Nov. 16.

An okay $11,400 was grossed last week by 'Life With Father' in the 1,300-seat Cox at $2.20 top. Most of the biz was done in the last half, this burg becoming set as a weekender for legit. It was the comedy's third visit here, and the take was a bit better than on its second time, last January, at $2.75 top.

This week the Cox has 'Army Play by Play' at $2.75 top.

'Harry' Fine $16,000, 'Behave' $4,700, Balto

Baltimore, Nov. 16.

Continued fulsome legit action here with both local stands amply booked. Last week had 'Uncle Harry' at Ford's, and the pre-Broadway trial of High Bennett and Ben Boyar's production of 'Lady Behave,' by Alfred L. Golden, at the indie booked Maryland. Former, in on American Theatre Society-Theatre Guild subscription, fared very well at $16,000. 'Lady Behave,' given a good reception and b.o. in Wilmington just prior to its visit here, ran into a contrastingly severe hauling-over by all local crix, which put a damper on the wicket resulting in a mild $4,700 for the effort.

Current calendar has George Abbott's production of William Saroyan's new one, 'Get Away Old Man' at the Maryland against a 'steenth return of 'Tobacco Road' at Ford's. Latter's advance sale reported biggest yet of all previous visits.

'Yankee' $20,500 In 2d Philly Wk.

Philadelphia, Nov. 16.

Failure of new version of 'A Connecticut Yankee' to achieve better takings here was a general topic of conversation along Philly's rialto, but with all that the Richard Rodgers musical production easily led the town last week with $20,500 for its second full week at the Forrest.

Tepid to adverse notices undoubtedly hurt 'Yankee's' chances but shouldn't have normally been figured to affect business to any such appreciable degree. Again, as in previous stanza, Rodgers-Hart piece sold out clean at the weekend (without an Army or Navy game crowd) but first four nights spelled murder trying to fill the Forrest's big lower floor.

The two non-musicals fared much better, proportionately, with 'The Patriots' hitting a robust $14,200 at the Walnut on the first of two weeks of ATS subscription (third show of the current season for the group). Crix were generally enthusiastic, but here is one offering that cannot be said to have been hurt by lowered subscription scale; in fact, ATS sponsorship undoubtedly helped it. Should gain a notch or so this week.

Philly's other legiter was 'Tobacco Road,' which wound up its two weeks' engagement (11th visit here) at the Locust with an astounding $11,000, a gain of three grand over first week. Emphasis was placed on this being positively last call.

This week saw two newcomers. George Abbott's 'Kiss and Tell' opened an indefinite engagement at the Locust with a fair-to-middling advance. Show won't be hitting pace it had been getting in Boston at start, but it's figured as sure to build after opening. Theatre's location and, in this case, its previous attraction, militated against bigger advance.

Other opening this week was the Boston Comic Opera Company which inaugurated a three weeks' engagement at the Forrest last night (15) with 'The Mikado' as the first of nine Gilbert & Sullivan operas to be offered. Old favorites hold the spotlight first two weeks, with 'novelties' held to single performances at the end of the run. Sale favorable although not sensational by any means.

'Prince' 9½G, Indpls.

Indianapolis, Nov. 16.

'The Student Prince' had all the best of a week split at English's with 'The Army Play by Play.' In three days, closing Saturday (13), the Romberg revival took a fat $9,500 at $2.75 top in 1,500-seat house. The Army show settled for $4,000 at same top in first half.

'Dark Eyes,' at the English (15-17), is getting a nice advance play, with plenty of attention reserved for Sonja Henie's 1944 Hollywood Ice Revue, opening at the Coliseum for 10 days Thursday (18).

Street of Hits

Block on 44th street, particularly that between Broadway and Eighth avenue, has been dubbed 'the street of hits.' Same appelation given the corresponding block on 45th street several years ago by a press agent who publicized two or three shows spotted there. Now 'hit street' has the standouts: 'Oklahoma' (St. James), 'The Merry Widow' (Majestic), 'Early to Bed' (Broadhurst), 'Othello' (Shubert), and 'Winged Victory' (44th Street).

Mail orders received by ticket brokers has mounted so much that some have taken space in office buildings, hiring a stenographer to handle the correspondence.

Cornell-Massey $29,000, Detroit

Detroit, Nov. 16.

Whatever drawbacks the crix may feel there are in the new Dodie Smith play, Katharine Cornell and Raymond Massey played to absolute capacity in the second week of 'Lovers and Friends' at the Cass. With a $3.30 top and a sellout, the play tucked in a whammo $29,000 which brought the two weeks' opening of the play up to the choice mark of $52,000. The first week's $23,000 was tallied with seven performances while last week's $29,000 was in eight. 'Lovers and Friends' was followed in Monday (15) by Everett Marshall in the perennial 'Student Prince.'

Erin O'Brien-Moore in 'Little Women' has hit a steady pace at the Lafayette, where for the second week at the $1.65 top the oldtimer tallied just under $10,000. Matinees are big for this, with house due to tuck in an extra Thursday afternoon to catch the Thanksgiving biz. Two more weeks likely for 'Little Women.'

'BLOSSOM TIME' TERRIF $18,000 IN TORONTO

Toronto, Nov. 16.

With a big advance sale, followed by a sellout all week, 'Blossom Time' scored a terrific $18,000 at the Royal Alexandra here, with 1,525-seater scaled at $2.50 top. Could have held over another week.

Meanwhile, indicating the heavy green stuff floating round this war industries and camp center, advance on Dante (current) was over $4,000 at $2 top.

'Dark Eyes' Bright At $15,000 in St. Loo

St. Louis, Nov. 16.

'Dark Eyes,' with Tamara Geva, Elena Miramova and Ludmilla Toretzka in the top roles, wound up a one-week stand at the American theatre Saturday (13). Eight performances, with the house scaled to $2.80, grossed an estimated $15,000. Crix were lavish with their raves.

'Life With Father' for the first time here at pop prices, opened an eight-night stand at the American Sunday (14). Through the efforts of Manager Paul Beisman and the Chamber of Commerce the piece was brought here early Sunday a. m. for an additional performance for defense workers and soldiers. House is scaled to $2.80.

B'way Biz Continues Strong; 'Fortune' $13,000 in 1st Full Wk.; 'Artists' Fair 27G; 'Genius' Closing Despite 17G

There was no material change in Broadway grosses last week, but some attractions improved. General tone of business continues to be strong.

Last week's new attractions included 'I'll Take the High Road,' which flopped out. 'What's Up,' new musical, is somewhat in doubt. First full week for 'Artists and Models' was under expectations, but 'Outrageous Fortune' takings the first full week indicated the drama has rather good chance. Despite good business, 'The Naked Genius' closes and 'Star and Garter' goes to road after another week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'A Connecticut Yankee,' Beck (M-1,214; $4.40). Presented by Richard Rodgers; revised musical comedy originally produced during season of 1927-28; book by Herbert Fields; music by Rodgers; lyrics by Larry Hart; opens tonight at $6.60 top.

'All for All,' Bijou (7th week) (C-630; $3.30). Disappointment; business varies with takings off last week; approximately $5,000.

'Angel Street,' Golden (101st week) (D-789; $3.30). Still earning fair profit both ways; long staying imported meller rated over $8,500.

'Another Love Story,' Fulton (5th week) (C-938; $3.30). Not among leaders, but doing fairly well, and should make the grade; quoted around $11,500.

'Arsenic and Old Lace,' Hudson (149th week) (CD-1,094; $3.30). Due to enter 4th year soon and still making coin with the gross going up, bettering $10,000 last week.

'Artists and Models,' Broadway (R-1,942; $4.40). First full week estimated at $27,000; sounds like big money, but revue is costly, and can do much more in large legit house.

'Early to Bed,' Broadhurst (22d week) (M-1,160; $4.40). Has eased off of late, but still expected to stick through winter; gross estimated around $24,000.

'Harriet,' Miller (28th week) (D-940; $3.85). Possibility for road after winter's end, but still getting excellent money and not much under capacity; over $17,000.

'I'll Take the High Road,' Ritz. Drew weak press and similar business; taken off Saturday (13) after seven performances; house goes to radio.

'Janie' (Playhouse (61st week) (C-865; $3.30). Faring well enough, and moves again, going to Mansfield after Thanksgiving; around $10,000 claimed.

'Kiss and Tell,' Biltmore (34th week) (C-920; $3.30). All four companies making money, three being on road; original still in heavy gross brackets; $16,000.

'Lady Behave,' Cort (C-1,064; $3.30). Presented by High Bennett and Ben Boyar; written by Alfred L. Golden; liked out of town; opened Tuesday.

'Life With Father,' Empire (207th week) (D-1,000; $3.30). Varies sometimes, but run leader took healthy jump last week, and was quoted close to $14,500.

'Manhattan Nocturne,' Forrest. Withdrawn Saturday after slightly less than three weeks.

'Oklahoma,' St. James (33d week) (M-1,493; $4.40). No letdown in record demand for tickets, which are selling far in advance; all the house will hold; $30,600.

'One Touch of Venus,' Imperial (6th week) (M-1,500; $4.40). Quoted at $35,700 which means standees in for all performances last week again.

'Outrageous Fortune,' 48th Street (D-873; $3.30). First full week made good the promising start and new drama was quoted bettering $13,000.

'Rosalinda,' 46th Street (55th week) (O-1,347; $3.30). Moved here Monday (15) to make way for 'Winged Victory' at 44th Street; hit operetta clicking along to real money; nearly $25,000.

'Something for the Boys,' Alvin (44th week) (M-1,337; $4.40). Picked up again and should easily exceed a year's stay; last week, $28,000.

'Star and Garter,' Music Box (73d week) (R-1,004; $4.40). Slipped to around $16,000; figured that name comic would lift the gross though revue is still profitable; but goes to the road after another week.

'Stars on Ice,' Center (67th week) (repeat date) (R-3,000; $1.65). One of the most consistent of high grossers and jumps away up at holiday time; $26,000.

'The Doughgirls,' Lyceum (46th week) (C-997; $3.30). Approaching year's run mark and indications are for running through second season; not far from $17,000.

'The Innocent Voyage,' Belasco (D-1,000; $3.30). Presented by Theatre Guild; dramatized by Paul Osborn from book, 'A High Wind in Jamaica'; opened Monday; mixed press.

'Three's a Family,' Longacre (27th week) (C-1,016; $3.30). Road edition drew corking press while original has passed half year mark; rated over $10,000.

'Tomorrow the World,' Barrymore (31st week) (D-1,064; $3.30). Has been grooved around $15,000 mark for some weeks; very good money for drama of kind.

'The Naked Genius,' Plymouth (C-1,075; $3.85). Final and 4th week, less three nights; an operating profit with claimed gross approached $17,000 but attendance figured to have dived soon; 'Lovers and Friends' will follow late this month.

'The Two Mrs. Carrolls,' Booth (15th week) (D-712; $3.30). Should play into spring; business continues at capacity with gross quoted around $14,500.

'Victory Belles,' Mansfield (3d week) (C-1,050; $3.30). Rated lowest grosser on list; around $2,500 indicated; show guarantees house; 'Janie' slated here soon.

'What's Up,' National (M-1,162; $4.40). Opened late last week with about even split for and against by critics; chances better indicated this week.

'Winged Victory,' 44th Street (D-1,325; $4.40). Presented by the U. S. Army Air Forces; spectacle drama written by Moss Hart; enormous cast; opens Saturday (20) at $6.60 top.

'Ziegfeld Follies,' Winter Garden (33d week) (R-1,523; $4.40). Picked up slightly with the gross quoted close to $39,000; still best grosser with 'Touch of Venus' runner-up.

REVIVALS

'Merry Widow,' Majestic (15th week) (O-1,695; $3.30). Another musical that improved slightly last week by grossing close to $29,000; looks like cinch through winter.

'Othello,' Shubert (3d week) (D-1,325; $3.30). Sensational so far just as indicated when tried out in summer stock last year; actual pace $22,000 but with subscriptions over the gross estimated around $25,000 this week.

STOCK

'Crosstown Bus,' New Amsterdam Roof. New comedy by Ned Armstrong and Orrie Lashin; presented in stock spot by Mary Elizabeth Sherwood; postponed until Thursday (18).

ADDED

'Laugh Time,' Ambassador (vaude; 1,200; $2.75). Final and 11th week; does not tour again; slipped after moving from Shubert; rated around $16,000, which provided small profit.

'Tropical Revue,' Forrest (R-1,195; $3.30). Moved here from the Beck where it played past two months; draw strong for colored dance revue rated over $18,000 last week.

Boston Great; 'Victory' $27,000 In Final; 'Turtle' $16,700, 'Jones' 21G

Boston, Nov. 16.

Great biz is the rule in all legit houses currently, as all spots are grazing if not touching the topmost grosses. 'Voice of the Turtle' is principal amazement, with SRO sign out after three days at the Wilbur, while 'Carmen Jones,' off to a slowish start, is gaining rapidly following rave notices from both dramatic and music critics, who in many cases covered the show jointly. 'Winged Victory,' of course, went clean in first couple of days, Air Force attraction buying space throughout engagement to announce the fact. Meanwhile, veteran 'Arsenic and Old Lace' hit the top at the Colonial, and 'Kiss and Tell' nudged it at the Plymouth.

'Winged Victory,' 'Arsenic' and 'Kiss' all moved out Saturday (13) and were replaced Monday (15) by 'Blossom Time' at the Shubert, 'Doughgirls' at the Colonial and 'Abie's Irish Rose' at the Plymouth. Only prospect at the moment is 'Ramshackle Inn,' due at the Wilbur Nov. 22; others are rumored.

Estimates for Last Week

'Arsenic and Old Lace,' Colonial (1,437; $2.75). Within an ace of the top figure, $16,000 estimated. Replaced by 'Doughgirls' Monday (15), but could have stayed on till mid-winter, the way it was going. This was its third visit here, and the welcome mat is always out.

'Carmen Jones,' Opera House (3,500; $2.20; Sat. nite $2.75). Billy Rose show, smartly advertised at $2.20 top, opened Tuesday (9) to catch rave notices all around, and played seven performances to draw good $21,000, considering low top price. Show is here for a run and building steadily, only the matinees being off. House is too far uptown to catch matinee trade off the street.

'Kiss and Tell,' Plymouth (1,424; $2.75). Wound up nine-week visit here close to the top; $15,000 estimated. Very profitable run. 'Abie's Irish Rose' is here now.

'Voice of the Turtle,' Wilbur (1,300; $2.75). Drew socko notices and hung out SRO sign on Wed. following opening (8). Estimated $16,700 first week. Could have stayed the winter apparently.

'Winged Victory,' Shubert (1,500; $3.30). Finished up its second week at a whammo $27,000, estimated, the limit. Was sold out early in the first week, and bought space to say so, but boxoffice was besieged throughout run. 'Blossom Time' back again now for three-stanza session.

'Doughgirls' Strong $19,000 in Split Week

New Orleans, Nov. 16.

'Doughgirls,' in two evening and one matinee performance last weekend, grossed about $7,700, estimated, despite cold and rain. Playing southern one-nighters also, week's gross topped $19,000.

Show got plenty of advance blurbs and good reviews.

Broadway, Road Personnel

Broadway and roadshow representatives with current legiters are listed below.

(Listings compiled by Elsa Rhodes, office secretary, of Assn. of Theatrical Agents and Managers.)

BROADWAY

(Mentioned in numerical order are the names of theatres, house managers, show, press agents and company managers. Where there is no listing it means there is no show, etc.)

Ambassador—Arthur Singer; 'Laugh-Time'; Dick Maney, Bennett Cullaham.

Alvin—Norman Pincus; 'Something for the Boys'; Lewis Harmon, Bill Norton.

Adelphi—Ed Relkin; 'Family Carnovsky'; Maurice Turet, Midgie Kanter.

Belasco—Rex Connor; 'Innocent Voyage'; Elmer Kenyon, Rod Waggoner.

Beck—Louis Leblin; 'A Connecticut Yankee'; Ben Kornzweig, Irving Cooper.

Bijou—Ray Brooder; 'All for All'; Karl Bernstein, John Tuerk.

Booth—Ellis Weinstock; 'Two Mrs. Carrolls'; Willard Keefe, Sam Handlesman.

Broadhurst—Robt. Ronchetti; 'Early to Bed'; Jean Dalrymple, Leo Rose.

Broadway—Paul Groll; 'Artists and Models,' Dick Maney, Tom Rodkin.

Biltmore—Barney Klawans; 'Kiss and Tell'; Phyllis Perlman, Charles Harris.

Barrymore—Frank Smith; 'Tomorrow the World'; Leo Freedman, Chandos Sweet.

Cort—Otto Metzger; 'Lady Behave'; Nat Dorfman, George Zorn.

Center—J. Paul Dauer; 'Stars on Ice'; Chas. Washburn, John P. Berger.

City Center—Ben Ketchum.

Empire—Lester Meyer; 'Life With Father'; Harry Forwood, Wally Fried.

Forrest—Clarence Gray; 'Tropical Revue'; Gerald Goode, Jesse Long.

46th Street—Ernest McAuley; 'Rosalinda'; Karl Bernstein, Allan Atwater.

48th Street—Carl Hunt; 'Outrageous Fortune'; Dick Maney, Pete Daris.

44th Street—L. S. Lawrence, Jr.; 'Winged Victory'; Bill Doll, Sidney Goldman.

Fulton—Lew Wood; 'Another Love Story'; Dick Maney, Harry Benson.

Golden—E. Lin Hardy; 'Angel Street'; Peggy Phillips, Mack Hilliard.

Hudson—Dave Eldridge; 'Arsenic and Old Lace'; Dick Maney, Herman Bernstein.

Imperial—Norman Light; 'One Touch of Venus'; Jean Dalrymple, Nick Holde.

Longacre—Gerson Werner; 'Three's a Family'; Bernard Simon, Max Siegel.

Lyceum—Allan Schnebbe; 'Doughgirls'; J. Peter Toohey, Ben Boyar.

Mansfield—Norman Stein; 'Victory Belles'; Marjorie Barkentin, M. D. Howe.

Music Box—Morris Jacobs; 'Star and Garter'; Frank Goodman, Mike Cavanaugh.

Miller—Harry Fleischman; 'Harriet'; Dick Maney, Harry Essex.

Majestic—Harry Shapiro; 'Merry Widow'; Peggy Phillips, Joe Moss.

National—Abe Enklewitz; 'What's Up,' Nat Dorfman, Eddie Sobol.

Plymouth—Sam Tauber; 'Naked Genius'; Mike Goldreyer, Louis Epstein.

Playhouse—Madeline Healy; 'Janie'; B. Pemberton, Tom Kilpatrick.

Royale—Eddie Choate; 'New Life'; Phil Stevenson, Maurice Winters.

Ritz—Al Herman; 'I'll Take the High Road,' Mike Goldreyer, Charles Mulligan.

Shubert—John Garrity; 'Othello'; Al Tamarin, Jack Yorke.

St. James—Sam Horworth; 'Oklahoma'; Al Tamarin, Max Meyer.

Winter Garden—John Johnstone; 'Ziegfeld Follies'; Claude Greneker, Phil Adler.

ROAD

(Following the show listings are names of press agents and managers, in that order.)

'Abie's Irish Rose'—Leo Applebs, Al Cohen.

'Abie's Irish Rose'—Lester Al Smith, George Sharpe.

'Arsenic and Old Lace'—John Montague, Warren O'Hara.

'Army Play by Play'—S. Jay Kaufman, George Ashby.

'Blossom Time'—Fred Schader, Harry Jackson.

'Ballet Theatre'—Dick Lambert, Leon Spachner.

'Ballet Russe de Monte Carlo'—Irving Deakin, George Ford.

'Blithe Spirit'—Carlton Miles, Eddie Knill.

'Blackouts of 1943'—Dick Hunt, Matthew Allen.

'Carmen Jones' (Pre-Broadway)—Wolfe Kaufman, Bob Milford.

'Corn Is Green'—Helen Hoerle, Tom Powers.

'Dark Eyes'—Howard Herrick, Melville Hammett.

'Doughgirls,' No. 3—Tom Kane, John Henry Mears.

'Doughgirls' (Chicago), No. 2—Al Spink, James Troup.

'Get Away Old Man' (pre-Broadway)—Phyllis Perlman, Jos. C. Cohne.

Gilbert and Sullivan—George Atkinson, Victor Kiraly.

'Good Night, Ladies'—Jim Keefe, Louis Lissner.

'Icecapades'—Harry Kub, Norman Prescott.

'Ice Follies'—Charles Burke, Walter Hoflich.

'Janie'—Zac Freedman, Wallace Munro.

'Jane Eyre'—Campbell Casad, Adolph Adler.

'Junior Miss'—Chas. Bragg, Rube Bernstein.

'Kiss and Tell,' No. 2—Reuben Rabinovitch, Sidney Harris.

'Kiss and Tell,' No. 3—Dorothy Johnson, Louis Kaliski.

'Kiss and Tell,' No. 4—Lawrence Anhalt, Charles Williams.

'Let Us Be Gay'—Geo. Lefty Miller, I. Herk.

'Life With Father'—Jim Hughes, Harry Kline.

'Lovers and Friends'—Willard Keefe, Bill Tisdale.

'Oklahoma'—Sam Weller, Herbert Farrar.

'Porgy and Bess'—Al Dalzell and John Curran, Clarence Jacobson.

Sigmund Romberg Concert—Bert Stern, Ed Rowland.

'Student Prince'—Forrest Crosman, Harry Shapiro.

'Sons o' Fun'—Ned Alvord, Joe Grossman.

'The Waltz King'—Ed Perkins, Gerald O'Connell.

'The Patriots'—Gertrude Bromberg, Julian Anhalt.

'Three's a Family,' No. 2 Co.—Joe Flynn, Eddie O'Keefe.

'Tobacco Road'—Garrett Cup, Irving Becker.

'Tomorrow the World'—Sam Stratton, Gil Haskell.

'Uncle Harry'—Mary Ward, Harold Jacobs.

'Voice of the Truth' (pre-Broadway)—Jean Dalrymple, Sam Schwartz.

'Without Love'—Lorella Val-Mery, William Rodd.

Key-City Managers

Baltimore—Ford's John Little; Maryland, Lee K. Holland.

Boston—Colonial, Saul Kaplan; Plymouth, Henry Conte; Shubert, A. G. Munro; Wilbur, Alice McCarthy.

Chicago—Civic Opera House, J. Charles Gilbert; Civic Theatre, Ralph Kettering; Blackstone, John McManus; Erlanger, Fred Crow; Grand Opera House, E. Earle Johnson; Harris, Andrew Little; Selwyn, Abe Cohen; Studebaker, Sam P. Gerson.

Cleveland—Henna, Milton Krantz.

Cincinnati—Cox, Nelson Trowbridge.

Los Angeles—Biltmore, Peter Ermatinger; El Capitan, Matthew Allen.

Philadelphia—Forrest, L. S. Lawrence, Sr.; Erlanger, Lex Carlin; Locust, Mark Wilson; Walnut, Leon Leopold.

Pittsburgh—Nixon, Sam Nixon Nirdlinger.

St. Louis—American, Paul Beisman.

Washington—National, Eddie Plohn.

HEFTY DATES LINED UP FOR KANSAS CITY

Kansas City, Nov. 16.

The 1943-1944 legit season, here, which opened briskly with 'Doughgirls' two weeks ago, looms as one of the brightest of recent years as a result of bookings for the Music Hall in the Municipal Auditorium by James H. Nixon, of A. & N. Attractions.

Shows definitely signed include 'Junior Miss,' Nov. 25-27; 'Student Prince,' Dec. 8-11; 'Corn Is Green,' Dec. 15-18; Ballet Russe, Jan. 12-15; 'Arsenic and Old Lace,' Jan. 20-23; 'Blithe Spirit,' Jan. 27-29; 'Skin of Our Teeth,' Feb. 9-12; 'Sons o' Fun,' Feb. 24-27, and 'Life With Father,' March 23-26.

Other shows pencilled in, but for dates yet only tentative, include 'Kiss and Tell,' 'Merry Widow,' 'Tobacco Road,' 'Good Night, Ladies,' 'Porgy and Bess' and possibly 'Oklahoma.'

150G Nut for 'Artists'

'Artists and Models,' which opened recently at the Broadway, N. Y., is the costliest revue to reach Broadway in years, if not the costliest. Musicals and operettas, of course, are not included in the analogy with 'A & M,' which has a basic production nut of $150,000. Lou Walters, who's producing, says talent cost is $13,500 weekly and that show must gross around $30,000 weekly to break even after theatre rent, advertising, stagehands and amortization of cost are deducted.

Walters and Don Ross are billed as the presenters, but Ross is strictly on a salary basis and doesn't share in the profits. Walters, E. M. Loew, New England theatre operator and Walters' partner in the N. Y. Latin Quarter operation, and Michael Redstone, operator of Boston's Mayfair nitery, are the principal partners. Several others have pieces, including costumers, scenic designers, et al., but their shares are small in comparosin to those held by Walters, Loew and Redstone.

Night Club Reviews

Continued from page 47

Zimmerman's, N. Y.

go for sopranos in a big way. That gives any prima an edge from the moment she steps out on the floor, but in this show they've got a gal who can make her own breaks. She's Muriel King, and she's got a way-above-average coloratura soprano which she uses for standards, semi-classics and, occasionally, for pops. She exhibits sound showmanship and could have continued indefinitely.

Zsiga Bela, cymbelom champ, whacks the gypsy instrument as a special act. He's tops in his line and gives the crowd what it likes in large quantities.

Show is also scheduled to include a blues singer, but she hasn't materialized at performance caught. To fill the spot Charles Benci tickled the mike with a gypsy style violin solo and grabbed a big hand.

There are two orchestras, and they're both aces as well as being fixtures in this place. The Gene Kardos band of seven dispenses smooth dance music under Kardos' expert batonage. Charles Benci's orchestra (6) is a neat aggregation which keeps the atmosphere in a Hungarian groove. Two orchestras combine as an impressive 13-man outfit to play the shows.

Gene Kardos emcees and does a competent job. *Octa.*

Rainbow Inn, N. Y.

Gladys Lane, Henry Berman, Ruth Ardley, Carmencita, Chester Doherty Girls (8), Bob Fritkin Orch (5), Sylvia Rogers Orch (3); no cover or minimum except Saturday and Sunday, minimum $2.

Rainbow Inn is quite a spot. It's on Fourth street, just west of Second avenue, and it deals out plenty of good food, good service and good show. Place is large and attractively decorated. There's plenty of floor space for dancing, and music is peddled continuously by two smooth outfits. It's all on the informal side, with Roumanian trimmings.

Show is well-balanced and interesting, being competently emceed by Henry Berman. What's more, he gives out with a covey of pop tunes in a rich, pleasing baritone.

Gladys Lane, rhythm singer, has an excellent voice, a pleasant floor manner, and knows how to sell her songs. Ruth Ardley, dancer, is a cute number with a bagful of tricks.

Carmencita gives the castanets a workout in two Spanish numbers. She's a trim performer who knows her way around and definitely succeeded in pleasing the crowd. Chester Doherty Girls (8) are a nice-looking aggregation who work hard. Costuming is attractive and staging showmanly.

Bob Fritkin orch (5) plays the show and is right on the beam with dance music. Peggy Carlton, out of the chorus, vocalizes with them occasionally between shows and gives promise of going places. Sylvia Rogers orch (3) is a femme outfit which works the relief. Piano, drums and sax, they're plenty all right, particularly with the rhumbas. *Octa.*

Enduro, Brooklyn

The Toppers (6), Frank Porter Orch (5); no cover or minimum.

The Enduro is in the heart of downtown Brooklyn. It's a huge place, lavishly decorated, featuring good food and entertainment which is continuous from cocktail hour until.

The entertainment gives out from a raised platform in the center of a big oval bar. Two outfits are working the spot. They relieve each other at approximately 30-minute intervals and provide zingy entertainment. Working with four mikes the sound is better than good, though not so loud as to annoy those whose primary interest is in the eatments.

Featured are The Toppers (6), a neat colored outfit which started in Los Angeles in 1939 and, until this engagement, has played only the Apollo theatre in the New York area. Garbed in gray mess jackets, white ties and black trousers, the boys make a nifty appearance. They've shown in several pictures, and have acquired nightclub experience in and around L. A. They handle themselves confidently and appear to be aces with the ladies and gents clustered four deep around the bar.

They're best at instrumentalizing. Deep in the groove in this department is Romaine Brown, a Harlem product who makes the piano sit up. Singing is okay, particularly when they're harmonizing. However, outfit could use one rich, first-class lead voice to advantage.

Frank Porter's orch (5) is just about as classy. They make with highspeed musical entertainment. *Octa.*

Russian Kretchma, N.Y.

Corali Ivanova, Nastia Poliakova, Miss Blanka, Olia Sirova, Senia Karavaeff, Daria Birse, Michel Michon, Nicholas Dantzoff, Nicholas Mattey Orch (4); minimum $1.75.

New show at this 14th street borscht-and-shashlik dispensary proves to be moderate entertainment. Although presentation supposedly features Corali Ivanova, gypsy singer-guitarist, performer was among the missing when show was reviewed. Also missing were Nastia Paliokova and Daria Birse.

Show is emceed by Senia Karavaeff, who is so-so as an introducer but closes presentation with a bang-up kazatsky dance which drew a big hand. Nicholas Dantzoff, accordionist, unleashes a variety of Russian airs to go over moderately well.

Followed by Michel Michon, baritone, who's passably effective at old and new Russian tunes. He had to encore when caught. Olia Sirova, shapely blonde dancer performs a standard Russian number to nice response. Followed by Miss Blanka, refugee Yugoslav-Russian warbler reportedly making first appearance in New York. Miss Blanka shows up best in show. Good-looking, redheaded and possessing good pipes, she sings one Russian and one Yugoslav number and, when caught, returned for encore. Her style is typically Continental and she merits uptown attention. All performers work sans mike. Finale is ensemble number.

The Nicholas Mattey aggregation—electric guitar, piano, bass and fiddle—plays acceptably for dancing as well as for show.

'Firebrand'

Continued from page 3

enormous success of 'Oklahoma' which grew out of 'Green Grow the Lilacs,' is that the Dramatists Guild is following a strictly hands-off policy on reshuffling of film rights.

Organization spokesmen say that when a purchase is made from a Hollywood source of the underlying rights to an old story property, the complete rights go with the deal. Either the author himself, or the producer in combination with him, negotiate the sale, then merely report it to the Dramatists Guild.

What considerations purchasers give sellers in return for low selling-figure usually fixed upon is the buyers' own business. Where the author cannot finance the purchase himself, the potential theatrical producer puts up the dough against future earnings.

Plays Abroad

The Dark River

London, Oct. 20.

New play in three acts by Rodney Ackland, directed by the author, presented by the Contemporary Theatre, Ltd., at Whitehall theatre, London, Oct. 19, '43.

Mr. Veness ..... Lawrence Hanray
Catherine Lisle ..... Peggy Ashcroft
Ella Merriman ..... Susan Richmond
Gwendoline Mulville ..... Nadine March
Christopher Lisle ..... Ronald Simpson
Stanley Maltby ..... Ivor Barnard
Mervyn Webb ..... Ronald Langdon
Edmund Reade ..... Wilfrid Walter
Alan Crocker ..... Michael Golden

'The Dark River has a company of nine people, only two of whom bear any relation to anyone else in the cast. The nine characters are all admirably drawn and generally well depicted, some of them excellently. But there is no play, merely a lot of talk about a woman who has divorced her husband six years previously and wants to marry another man, who insists she shall never have any more conversation or correspondence with the ex-husband. She promises, and doesn't talk to him, with the result prospect number two walks out on her and that's all there is to the play.

As for the other characters, there's a very old man in an invalid chair; a widowed daughter who looks after him and whose son has been killed in the Spanish War (action of the play is 1937), a friend of the wife, a slangy, vulgar, immoral sponger, and so on. Any one of these supporting characters might be placed in any play that has any kind of a plot. The whole thing is utterly, wholly impossible. *Jolo.*

She Follows Me About

London, Oct. 16.

New comedy in three acts by Ben Travers, presented by Linnit & Dunfee, Ltd., directed by the author, at Garrick theatre, London, Oct. 15, '43.

Rev. Stanley Cuffe ..... Robertson Hare
Mona Cuffe ..... Catherine Lacey
Charlie ..... Basil Radford
Benita ..... Joyce Heron
Caroline ..... Pauline Tennant
Meevor ..... Percy Parsons
Admiral Hardy-Hardy ..... Aubrey Mallalieu
Holer ..... Sam Lysons
Sergeant Smithers ..... Noel Morris
Millie Smithers ..... Colleen England
Weeks ..... Ian Peters
Didnot ..... Gordon James

A spate of nonsensical farce, nicely received, with plenty of laughs, founded on a not entirely original situation. Rev. Stanley Cuffe (Robertson Hare) has been assigned by his Bishop to a small coastal English town. He is fearless in his duty and the local watch committee are out to get something on him. He is 'framed' by the stealing of his camera, with which two mischievious girls have photographed themselves in the nude. Why the girls should find it necessary to resort to nudity, is questionable taste. Partially disrobed might have been just as effective, and not raise any objection from any squeamish theatregoers. In the end, the parson is vindicated and the committee's plan frustrated.

Hare, a veteran star here in farcical roles, is noted for his portrayals of timid, ridiculous characterizations, but in this he is cast as a strong, upstanding and virile personage, and is not so well suited as usual. But his talent as an actor enables him to carry off the part to a nicety. Probably Catherine Lacey, as his wife, offers the best of all roles. As a strong, opinionated dim-wit, she 'feeds' the remainder of the company most effectively.

Direction by the author, with good supporting cast, smart dialog, keeps the ridiculous nonsense going, but with occasional lapses of non-progression. Might do for conversion into a modest film. *Jolo.*

Sinfonia do Brasil

Buenos Aires, Oct. 15.

Revue in 12 scenes by Jardel Jercolis. Presented by George Punal Storlezza at Teatro de Buenos Aires Oct. 1, 1943. Stars Lodia Silva. Dances by Raymond Sasoff. At Teatro de Buenos Aires.

This is the first time since war began that Jardel Jercolis, w.k. Brazilian figure, has taken the TRO-LO-LO Brazilian revue company on the road in Latin America. Outfit, which has the blessing although not the official aid of the Brazilian government, has leased Teatro de Buenos Aires here for what will probably amount to a three-month stay, then plans to move across the Andes to Chile, thence up through Bolivia, Peru, Colombia, etc., to complete the round-South-America jaunt.

For a 45-member company trucking enough scenery to do six separate revues is no easy job in these times, especially down here where transportation is far more primitive than in the States. But it's being done, and not badly at that. Outfit appears to have definite possibilities for a U. S. tour, if and when. In fact, the Wm. Morris agency, Nelson Rockefeller and various others have at one time been interested, although war has knocked such items out for the time being.

As company stands now, it's based on a fast moving musical that's 100% Brazilian, save for the comedy department, where Argentine personalities have been retained. Comedians Vicene Climent and Apolo Correia dominate here, although Brazilian star, Lodia Silva, manages to warble a pretty good espanol, as do many of the other members of the Portuguese speaking company. What show lacks from U. S. point of view is really effective staging, costuming and pace, although musically, what with the present Yanqui samba craze, it would be a likely Broadway click.

Jercolis, who has taken the company on European tours in the past, is general director, author and conducts pit band, which savvies the samba, but plenty. Show's general pattern follows the usual Latin style, twosome turns, and musical interludes.

There's strong pro-U. S. and good neighbor angle in all of the gags, with some good-natured digs at Tio Samuel. Brazilian music dominates throughout, with show opening on 'Brazilian Stars,' thence presenting a lineup of different musical stars and 'Estampa Brasilena,' closing the first stanza with an all-out pandeiro shake. Skit's don't measure up to the musical side, but there are cracks at political scene which go over big. What does suggest itself is a possibility of U. S. use of portions of a show of this or similar category. *Ray.*

Voces De La Tierra

Buenos Aires, Oct. 25.

Pascual E. Carcavallo production of musical in two acts (11 scenes). Staged by Osvaldo Sosa Cordero and Antonio R. Barcelo. At Teatro Presidente Alvear, Buenos Aires.

'Voces de la Tierra' is the newest Buenos Aires hit, and it deserves to be. It is not a big, flashy revue but simple and beautiful. There are no stars and yet everyone of the more than 30 youthful artists is worthy of starring; they perform as if enjoying it as much as the audience.

The production is flawless and the costuming and lighting superb. It's on the order of the first 'Little Show' or 'One for the Money,' both U. S. hits, with everyone given a chance to score, and score they all do. It moves very fast, or seems to, since all of the numbers are brief, and they are smart enough to give no encores, even when the audience applause is deafening.

The first half is called 'Estampas Correntinas' and the second part 'Evocacions Cuyanas.' It is played in front of drapes with only a suggestion of set scenery, but the lighting helps create the proper illusion and desired effect.

Its emphasis is on native folk songs and dances. It promises to have a long run here and it would have a long run in New York, but that's out of the question until after the war. *Phil Dunning.*

125 Scripts Submitted In Pitt Drama Contest

PPittsburgh, Nov. 16.

More than 125 full-length manuscripts were received in Pittsburgh Drama League's playwrighting contest which closed last week. First prize is $500, and if work is satisfactory it will get a premiere production at Pittsburgh Playhouse, local community theatre.

Pittsburgh judges, George Seibel, Edwin Peterson, Robert Gill and Harold V. Cohen, are now going through the pile and will send on from half dozen to a dozen of the best ones to the N. Y. jurors, including Katharine Cornell and Rosamund Gilder. Winner will be announced on Jan. 18 by Burns Mantle.

Plays on Broadway

What's Up

Mark Warnow production of musical comedy in two acts (6 scenes) by Alan Jay Lerner and Arthur Pierson; lyrics, Lerner; music by Frederick Loewe; production staged by George Balanchine; book staged by Robert H. Gordon; scenery, Boris Aronson; costumes, Grace Houston; features Jimmy Savo, Johnny Morgan and Gloria Warren; orchestra directed by Will Irwin. At National, N. Y., opening Nov. 11, '43; $4.40 top ($5.50 opening night).

Jayne	Mary Roche
Susan	Pat Marshall
Eleanor	Mitzi Perry
Margaret	Lynn Gardner
Harriett Spinner	Claire Meade
Pamela	Honey Murray
Louise	Sondra Barrett
Martha	Sara Macon
May	Marjorie Beecher
Jennifer	Phyllis Hill
Doctor	Frank Kreig
Sgt. Willie Klink	Larry Douglas
Capt. Robert Lindsay	Rodney McLennan
Sgt. Henry Wagner	Jack Baker
2nd Lt. Murray Bacchus	Robert Bay
1st Lt. Ed Anderson	Don Weissmuller
Sgt. Moroney	Johnny Morgan
Judy	Helen Wenzel
Sgt. Dick Benham	William Tabbert
Virginia Miller	Gloria Warren
Rawa of Tanglinia	Jimmy Savo
Sgt. Jimmy Stevenson	Kenneth Buffett

Only its elementary dialog and unexciting second half keep 'What's Up' out of the solid click class. However, its comparatively good production and score, and a young, goodlooking and talented cast virtually insure at least moderately profitable business. There should also be a handsome payoff for the screen rights, as the basic premise of the plot plus the score values have considerable film promise.

This light musical comedy's major value is in its players, their youth, looks and abilities. Not so young or so pretty, but nevertheless a fine talent, is Jimmy Savo. There was some captious criticism opening night that Savo didn't have enough to do, but he's in his pantomimic element as an Indian potentate not hep to the English lingo. It perhaps appeared that he left the audience wanting, but that's better than overstaying a welcome. In any event, he scores solidly in a made-to-order part as the Rawa of Tanglinia, a pixie character with an eye for buxom women.

As usual with musical books, this is nothing to rave about in its execution, though a pretty good plot idea. It has a group of U. S. Army fliers and their super-cargo, the Rawa and his interpreter, Gloria Warren, downed near a fashionable girls' school. The fliers take refuge in the school and are quarantined there for eight days when one of the femmes takes down with measles. The girls are boy crazy and the fliers are receptive, and Miss Warren finally has to call President Roosevelt for advice on how she can win back one of the boys she's fallen for. F.D.R. evidently tells her to cast off her plain clothes and emerge as a pretty butterfly, not a very difficult task for the goodlooker. Meanwhile, the students are having a time trying to get together with the fliers and at the same time duck the house mistress, capably played by Claire Meade.

George Balanchine has done a masterful job in weaving together the book, ballet dancing technique and tap hoofology. The scenes in the first half are especially well integrated, but the second half, notably the all-dancing opener, is weak.

Besides Savo, comedy is projected by Johnny Morgan, a nitery performer making his first legit try. He's capital as a mugg crew member. Also providing laughs are Miss Meade and Honey Murray, a hoydenish blonde student.

Show is best, however, in the song-and-dance departments, with Mary Roche, Pat Marshall and Lynn Gardner, latter once a band singer, especially good vocally. Miss Warren has a couple of olio song spots, but her coloratura soprano suffers in comparison with the other girls' voices. Larry Douglas, Rodney McLennan and William Tabbert are the principal male singers, and all good, but Tabbert's acting is awkward.

Topflight hoofology is provided by Don Weissmuller, Robert Bay and Honey Murray in solos. On the ballet end, Phyllis Hill is not only standout, especially in a dream scene with Savo, but a looker bound to attract attention from Hollywood.

Score is good from beginning to end, with 'You've Got a Hold on Me' and 'My Last Love' fine ballads. There are also two good novelty tunes, 'Three Girls in a Boat' and 'Joshua,' latter done exceptionally well in a ballet-adagio scene when the wall between the girls' and boys' bedrooms comes down a la Jericho. 'A Girl Is Like a Book' is a rather risque but cute number and 'You Wash and I'll Dry' is another novelty number not far behind the others in worth. 'The Ill-Tempered Clavichord' is strictly a show-fitting number. Especially noticeable with the entire score, incidentally, is the fine, melodic playing it received from the pit orch directed by Will Irwin.

This is maestro Mark Warnow's first attempt at legit production and he rates bows for its tastefulness in scenery and costuming, former by Boris Aronson and latter by Grace Houston. The writers of the book, Alan Jay Lerner and Arthur Pierson, are likewise new to legit, coming from radio. It's to Lerner's credit that he did a better job with the lyrics to Frederick Loewe's good music.

Show cost $90,000, with Warnow putting up more than half. *Scho.*

The Innocent Voyage

Theatre Guild production of melodrama in prolog and three acts (two scenes) by Paul Osborn, based on Richard Hughes' 'A High Wind in Jamaica.' Features Oscar Homolka, Herbert Berghof and Clarence Derwent; staged by author; settings by Stewart Chaney; opened at Belasco, N. Y., Nov. 15, 1943; $3.30 top.

Mrs. Thornton	Norah Howard
Mr. Mathias	Clarence Derwent
Mr. Thornton	Guy Spaull
Captain Marlpole	Ralph Cullinan
Mate of the Clorinda	Edgar Kent
Rachel Thornton	Carolyn Hummel
John Thornton	Dean Stockwell
Emily Thornton	Abby Bonime
Edward Thornton	Guy Stockwell
Laura Thornton	Mary Ellen Glass
Margaret	Lois Wheeler
Captain Jonsen	Oscar Homolka
Otto	Herbert Berghof
Magistrate	Boris Marshalov
Swedish Captain	Arvid Paulson

Theatre Guild may be resting on its laurels what with its 'Oklahoma' still the rage and 'Othello' a natural. In former seasons it rarely missed trying arty or highbrow plays which had little chance. That was to be expected from an organization committed to produce half a dozen attractions seasonally. But 'The Innocent Voyage' is merely mild melodrama. Its chances seem slim.

Other managements were reported considering its presentation from time to time but dropped the play though no special production problems are evident. Story emanates from a novel called 'A High Wind in Jamaica,' and whatever excitement the book may have appears to have been written out in the play.

It all deals with pirates aboard whose ship five British children are taken when the marine yeggs raid the vessel on which their parents placed them for a voyage to England. Captain Jonsen is for dropping the kids off at some remote point but is dissuaded by Otto, mate of the raiding boat.

Jonsen is supposed to be rather tough but grows fond of the youngsters, especially 11-year-old Emily. A small Swedish boat is boarded, with the kids as a screen. British gunboat rescues the children and arrests the crew but the children have been schooled by Jonsen not to answer questions.

Prolog is a draped bare stage supposed to be the deck of a gunboat where an investigator seeks the truth from the children. Main scene is a ship's deck, which with very few changes is supposed to represent the deck of a second boat used by the pirates, so the production outlay appears to be quite economical.

Oscar Homolka, formerly of Vienna, who is better known in Hollywood than on Broadway, is Captain Jonsen. Characterization is hardly clear—a rough pirate tamed by children. Homolka started as the play's stager but direction was later taken over by Paul Osborn, who dramatized the play. Herbert Berghof is Otto and Clarence Derwent plays the investigator, the trio being featured. Abby Bonime is the child Emily, rather good for her age, but generally the child actors are on stage too much. *Ibee.*

I'll Take the High Road

Clifford Hayman and Milton Berle production of comedy-melodrama in three acts (four scenes), by Lucille Prumbs; staged by Sanford Meisner; settings by Paul Morrison; at Ritz theatre, N. Y., Nov. 9, '43; $3.30 top.

Ma Budd	Wanda Lyon
Sam Budd	Len Doyle
Pa Budd	John McGovern
Floyd Budd	Allan Rich
Theresa Packett	Ethel Remey
Judy Budd	Jeanne Cagney
Mrs. Hale	Angela Willard
Beaver	John Bradley
Cissy	Mona Graham
Kewpie	Billy Sands
Delivery Man	Lester Lonergan
MacNaughton	Betty Kelley
Messenger Boy	James Elliott
Rafferty	Leslie MacLeod
Keenan	Ben Laughlin
Joe Kindle	Larry Hugo
Ed	Gordon Hammill
Corp. Stuart Charters	Michael Strong
V. Pondoff	Leo Chalzel
Manager	G. Swayne Gordon

Lucille Prumbs, who missed last season with 'Five Alarm Waltz,' has failed again with 'I'll Take the High Road,' which Clifford Hayman and Milton Berle teamed to present at the Ritz theatre. As an authoress, Miss Prumbs cooks up meaty play ideas and, since she seems not easily discouraged, she may yet master the dramatist's craft. For Hayman, 'High Road' is a palpable lapse, since his previous production effort was the click 'Uncle Harry.' As for Berle, he's a comedian (currently starred in 'The Ziegfeld Follies' at the Winter Garden, N. Y.) and presumably learned something in this debut as a producer.

With Jeanne Cagney, of the James and William Cagney clan, making her first Broadway appearance in the lengthy leading part, 'High Road' is a comedy-melodrama about a telephone operator who overhears (apparently, like Rose Franken's Claudia, she's a 'listener') her boss talking to an American Quisling and, at the film premiere where she's supposed to officiate as Miss Average Girl, exposes him. There are various complications to the yarn and, although all of it is conceivably possible, virtually none of it is believable on the stage.

There are a few moderately passable bits of writing, but generally Miss Prumbs appears more energetic than skillful. After a seemingly nervous first scene, Miss Cagney gives an intelligent, credible and attractive performance, which, considering her material, is an achievement. Len Doyle gives plausibility to the principal supporting part of the girl's uncle and chief ally, while John McGovern gives a workmanlike portrayal of the father. As the juvenile, Michael Strong has an unusual stage personality and a striking style of reading lines, but his playing seems uncertain. There are a number of bit parts in the show, several of which could profitably have been eliminated. One scene in the second act was dropped after opening night, though it had been retained throughout the out-of-town tryout.

Sanford Meisner's staging is positive and, considering the script, has reasonable clarity, but Paul Morrison's settings are theatrically and architecturally incongruous. *Hobe.*

Closed Saturday night (13), after seven performances.

'Father,' 'Arsenic'

Continued from page 1

backers. 'Arsenic,' which played more than two years at the Fulton, will soon complete its third year on Broadway, with a company on the road that's making even more money. Estimated that that comedy has already earned $1,000,000, with more to come. The 'Arsenic' earnings include $175,000 in advance film coin, which will bring additional profits if and when Warners releases the picture, which was completed last year. Not unlikely that in the future promoters in attempting to float stock for theatrical ventures will use 'Father' and 'Arsenic' figures to entice investors. Formerly they used 'Abie's Irish Rose.'

50% Divvy

'Arsenic' backers received the highest payoff for October since the show opened, each angel getting 50% of his investment. The melon principally was derived from London, where the show has been running more than a year, but profits had been frozen. One backer, for instance, who put $500 in the show got a check for $250 and, to, date, has gotten $7,500 for his hunk of less than 1%.

Oscar Serlin, who produced 'Father,' has computed the grosses of the original company and those on the road without data on the net earnings. Total gross in four years on Broadway was $3,170,920; first year, $972,734; second year, $859,456; third year, $631,479; fourth year, $707,251. Takings at the Empire are running ahead of those last fall. There were five companies on tour stands for a total of $3,228,164, so that the show's total in and out of town was $6,399,084 as of last week.

'Tomorrow the World,' at the Barrymore, N. Y., and the road, is paying off its 27-odd backers who have received profit checks for the last few months. Theron Bamberger and Lester Meyer, who produced that show, which recently completed six months on Broadway and has a company on the road, are using Lindsay and Crouse's 'Arsenic' technique by enclosing humorous notes with the profit checks. Serlin is more conservative when distributing the golden eggs from 'Father.'

Hershey Resumes Stagers

Hershey, Pa., Nov. 9.

The Hershey Community theatre, which discontinued legit early this year with the gas ban, will resume stage shows Dec. 1 with John Golden's farce comedy, 'Three's a Family.'

Theatre has been operating with straight pix meantime.

Play Out of Town

Get Away Old Man

Baltimore, Nov. 15.

George Abbott production of drama in three acts by William Saroyan; staged by Abbott; settings by John Root. Opened at Maryland theatre, Baltimore, Nov. 15, 1943; $2.22 top.

Patrick Hammer	Edward Begley
Harry Bird	Richard Widmark
Rose Schornblum	Hilda Vaughn
Ben Manheim	William Adams
Sam	Glenn Anders
N. Y. Times Correspondent	Edwin Hodge
Martha Harper	Beatrice Pearson
Pianist	Sula Levitch
Bernice Fitch	Joyce Mathews
Messenger	Mason Adams
Doctor	Jerome Thor

This is a peculiar blending of Abbott and Saroyan. Against a few transient spots and situations of plausible theatric treatment there is a veritable parade of tongue-loose characters willing to blurt out the most peculiar intimacies of their innermost souls and break out in a sweat of righteous indignation at the evils of a world that insists upon holding down a good man and woman.

Some of this talk is craftily written and cleverly devised, and makes an audience listen to the words even if they don't all connect up in coherent sequence of plot. That may be the Saroyan trick, and it's theatre of a kind, but the sum total of his efforts in this one doesn't seem to pack enough wallop to attract more than his most rabid fans and that cross-section of curious stubholders interested in some clinical experimentation.

'Get Away Old Man' is about Hollywood, and if it's the result of the playwright's venture into the atmosphere there, he came away a sour guy with murder in his heart and poison in his pen. It's the most ruthless crackdown on a film biggie ever attempted on a typwriter. Patrick Hammer, the film company head on view here, is a strange and revolting combination of rascal, hypocrite, philanderer, phoney and double-dealer who nevertheless manages to talk at times like a page out of a Russian novel when he isn't having his fingernails manicured at the massive circular desk in his office.

Born in Dublin and coming up the very hard way to his present prominence which he takes seriously, Patrick has only one friend, his boyhood companion and general man Friday, Ben Manheim. All others are mere pawns to be bought, sold, traded or conned into convenient fulfillment of his ambitions motivated by an embittering romantic brushoff in his youth.

He has the scenario of the epic film story of all time in his heart and he has built it into an almost plausible picture through constant repetition in selling an amorous proposition to trusting and ambitious femmes. Titled 'Ave Maria,' he has brought to Hollywood Harry Bird, currently popular writing sensation, to undertake its writing to impress his current conquest slated for the starring role. Bird, however, is hard to make and the strangest guy Hammer has ever met. He has a peculiar effect on people, making them let down their hair and bare their souls, Hammer included.

The phenagling between the two makes for what plot structure the play has. Around this is interwoven the peculiarities of the writer and his drunken sidekick, who write things on a blackboard, play darts, keep an automatic piano going and bet horses; a puzzling femme who attracts the author into marriage; a manicurist who also has world labor pains; a femme film star being readied for the gate—and talk, talk, talk.

Edward Begley has the lengthy role of the film mogul and does a good job. Glenn Anders as the drunken pal has the fattest lines in the piece and makes the most of them. Richard Widmark is okay as the writer, and Beatrice Pearson looks well as the gal who gets him. Same for Joyce Matthews as the fading film star. Hilda Vaughn, in rather brief role of the manicurist, makes every line count. Abbott's direction emerges here and there in the difficult script, with his handling of extended conversational interludes broken by quick series of curtains. A smart twist.

This one may attract a limited run on Broadway. It will certainly add more fuel to the fires of controversial discussion over Saroyan's place in the theatre. It will, above all, make someone in Hollywood mad as the devil. And that's a pretty good night's work for any playwright! *Burm.*

Truex, Missus East For Stage Musical

Hollywood, Nov. 16.

Ernest Truex and his wife, Sylvia Field, shove off for New York on completion of the current Truex role in 'Her Primitive Man' at Universal.

Truex is signed for the comic lead in a stage musical, 'Marianne,' slated to open in Boston Dec. 27 and moving to Broadway week later. Miss Field is tentatively engaged for the same show.

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JACK DURANT
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Literati

Cosmo's Record Sales

For four months in a row Frances Whiting, editor of Cosmopolitan, has topped that 35c monthly's newsstand sale over 1,000,000 copies. Counting double that for subscriptions, Cosmo's 2,200,000 ABC net paid circulation is the highest in the de luxe field, exceeded only by Reader's Digest which is 25c and carries no ads. The figures are 1,102,000 for September; October, 1,000,000; November, 1,050,000; December, 1,125,000.

Richard Flanagan, Cosmo promotion manager, has been cooking a series on 'Why I Like to Write for Cosmopolitan' for the trade mags, and so far in the series have been testimonials by Vina Delmar, James Street, Mary Hastings Bradley, Adele Rogers St. Johns, Louis Bromfield, Rita Weiman, Paul Gallico, Faith Baldwin, Sinclair Lewis, A. J. Cronin, et al.

Books Are Goodwill Weapons

A new type broadcast for Latin American consumption was inaugurated this week when the first of the series of microphilmed scripts featuring readings of Book-of-the-Month Club selections was sent to radio stations in 20 South American countries, it was announced by the Office of the Coordinator of Inter-American Affairs.

These 15-minute scripts, designed for a Monday-through-Friday schedule are translated into Portuguese and Spanish and are devoted to one book a week. The first is Saroyan's 'My Name Is Aram,' 'Huger Fighters' by Paul de Kruif, 'The Last Adam,' by James Gould Cozzens, and Sandburg's 'Prairie Years' will follow. Norman Winters, radio director-writer, is the scripter on this series, which is the first of its kind.

Miami Herald's Box on Winchell

The Miami Herald, which runs Walter Winchell's column as a syndicated feature, failed to include it in the edition of Nov. 10 and substituted a two-column box explaining the column was omitted because it was a 'word-for-word repetition' of his radio broadcast the preceding Sunday night. What with the paper scarcity and all, the paper pointed out, they felt they had 'no right to impose a second-hand column on its readers.'

'The Herald pays a substantial sum for the exclusive publication rights to Mr. Winchell's column,' the notice declared, and added, 'There is, however, nothing exclusive or newsworthy in that which previously has been heard over a national network.'

Winchell is vacationing in Miami.

Miami Herald, in line with its new policy of eliminating display advertising from its Monday edition, issued a 12-page 'Victory edition' yesterday (15). New idea is to conserve newsprint. 'Victory edition,' which sidetracked 1,300 inches of display ads, carried five pages of classified ads and seven full pages of news, features and comics. Paper justified carrying of classified 'because of its vital public service in the lives of thousands.' Abbreviated editions will obtain only on Mondays, with regular-sized editions for remainder of the week.

PM Will Move to Manhattan

PM is apparently preparing to burst its Brooklyn chrysalis and emerge next spring as a full-blown Manhattan-published paper. Lease is reportedly up around April 1, 1944, on the present headquarters at 27 Sixth avenue, Brooklyn, where rag located at its inception because of deal with A. E. Munyer, lithographer-engraver, whose plant it used. PM has since bought out Munyer, and when it moves it will take engraving outfit along.

John P. Lewis, managing ed, admitted PM now has a press adequate for paper's needs in a warehouse in Philly, but insisted this was bought merely as a hedge. Sheet has been printed on Brooklyn Eagle presses all along, with much dissatisfaction ensuing.

PM execs say impending move is not ready for public discussion. It is reported, however, that rag will locate in downtown Manhattan, perhaps on Reade street. A set of blueprints are now going the rounds at PM.

Seaver's Anthology

Richard Wright's first fiction work since 'Native Son' will be published in 'Cross Section,' the anthology of new writing which Edwin Seaver is editing. It will be a novelette titled 'The Man Who Lived Underground.' Anthology will also include a novelette by Ira Wolfert—'Will You Come Again?'—and two full-length plays—'Nat Turner,' by Paul Peters, and 'The Man Who Had All the Luck,' by Arthur Miller.

Closing date for contributions was Nov. 1, by which time more than 1,000 manuscripts had been received from writers in practically every state in the Union, as well as boys in service in Alaska, South Pacific and North Africa. 'Cross Section' will be published by L. B. Fischer next May, and will contain, according to Seaver, novelettes, plays, stories, poems and essays to the tune of about 250,000 words.

Cecil Brown's Chores

Cecil Brown, having finally completed the writing of his new book, 'Report on America,' started this week on a lecture tour. When he concludes that, early in December, he'll take a rest until early in January, when he starts a new radio series currently being worked out. He has several prospective sponsors and expects to sign with one shortly. He'll probably be heard on the Blue network in a 15-minute program five nights a week.

'Report on America,' based on the ex-CBS commentator's six-week survey-tour of the country last summer, will contain the various expressions of public opinion he gathered on the trip. It's expected to be a controversial book. Random House, which published his 'Suez to Singapore' last year, will issue it late in January.

Two Good Show Biz Books

Lee Simonson, the scenic artist, has brought out a 'partial autobiography' via Duell, Sloan & Pearce ($5) which he calls 'Part of a Lifetime.' It's an odd-sized book, with many theatrical plates and scenic designs, truly a collector's item for theatrical memorabilia.

Another interesting new book is 'A Book of War Letters,' edited by Harry E. Maule (Random House; $2), proceeds to the various service charities. It's been skillfully departmentalized and edited, from all global fronts, and runs the gamut of letters to 'Variety'—first published in this paper—from ex-showfolk now in the service, to letters of an almost profound or pious character. One of the best of its kind.

Clamp on Argentine Dailies

While the Argentine Government has restored publication rights to Jewish newspapers—whose suspension was protested in a sharply worded criticism from FDR—number of general dailies being closed for varying periods of time by the Ramirez government continues to increase. Best estimates put the number of papers shuttered since the June 4 revolution at well over a hundred. Some suspensions have been for indefinite periods, others for a day, two days or a week or more. Insidious and dangerous thing, according to confidential advices from Argentine editors, is that this type of suspension saps away the will to resist of many editors, although the two leading B. A. dailies, La Nacion and La Prensa, have notably during the past fortnight come out with strong editorials against the Government's continued neutrality policy.

Few Argentine interior papers, however, have been willing to take a chance on printing anything about the Government's policy, except what is contained in the official Presidential Press Bureau handouts.

Chi Sun Adding Gossip Column

In line with the plans of E. Z. Dimitman, Chicago Sun's exec news editor, for a more sprightly paper, the Marshall Field daily in the Windy City is to add a gossip column late this month. Columnist will be Dale Harrison, who used to do a N.Y. column serviced by AP to member papers.

If attaining sufficient interest for other points, Harrison's column will be syndicated by the Chicago Sun. Latter is trying to build up its syndicate service.

Esquire Restricts Circulation

Despite reports from newsdealers around country of unusual demands for copies of Esquire mag—a situation stemming from the page one play given recent Varga Girl vs. mail privilege trial—the mag finds itself in the peculiar position where it won't be able to capitalize on the circulation upbeat. Newsprint shortage limiting the number of copies printed has pegged the December issue at the same figure as previous issues, with newsdealers getting only their usual allotment.

Decision in Government case not expected for several months. It'll determine whether Esquire can continue to send the mag through the mails.

The Louisville Times editorialized as follows Nov. 13: 'Boxoffice-wise 'Variety,' journal of the show world, sums up the Post Office Dept's hearing on obscenity charges against Esquire as 'one of the greatest promotional stunts in years.' H. L. Mencken, whose editorship of American Mercury a few years back was helped to success when postal censors hung their reformers' cloaks on a lively short story titled 'Hatrack,' might appreciate 'Variety's' verdict.

Midget Mags for Soldiers

Total of 11 mags are now printing midget editions for servicemen overseas, and that reading matter is so much in demand by the boys in the fighting areas that there will be more.

Eleven are Time, Coronet, Life, Inside Detective, Newsweek, Modern Screen, Omnibook, Sporting News, Infantry Journal, Science News and New Yorker. Overseas editions are minus ads and all other matter other than editorial. Purpose is to provide reading matter in a form to take up the least possible shipping space.

Midgets can be sent overseas only to subscribers, or those indicating desire for them. Thus there are no superfluous copies.

Film Play Anthology

The Dudley Nichols-John Gassner collection of '20 Best Film Plays' ($3.50), being published by Crown Publishers, is due Nov. 24.

Films include: 'It Happened One Night,' 'The Women,' 'My Man Godfrey,' 'Here Comes Mr. Jordan,' 'Rebecca,' 'Wuthering Heights,' 'Grapes of Wrath,' 'How Green Was My Valley,' 'Make Way for Tomorrow,' 'Little Ceasar,' 'Fury,' 'Mr. Smith Goes to Washington,' 'Life of Emile Zola,' 'Juarez,' 'Mrs. Miniver,' 'This Land of Mine,' 'The Good Earth,' 'All That Money Can Buy,' 'Stagecoach,' 'Yellow Jack' and 'Fight for Life.'

Killing An Editor

One of Fawcett's top editors, Mary Shannon, is being killed off—literally. Gal is being eased out of her job and out of this world, and soon she will cease to exist altogether.

Actually, Mary Shannon never did exist, even though her likeness and name had been plastered over a

(Continued on page 55)

MARRIAGES

Beverly Didlake to David Groskind, Oct. 16, Ripley, Miss. Groom is chief booker for Malco Circuit out of Memphis.

Vera Tattersall Orkow to Sidney Toler in Ventura Cal. Nov. 10. Groom is Charlie Chan of the films.

Jeanne Brideson to Staff Sgt. Jack Partington, Jr. Nov. 14, in New York. She's concert violinist, frequently soloist at the Roxy, N. Y.; he's the 27-year-old and only son of the Roxy production chief.

Donna McNab to Sgt. Gordon Campbell, at Kingman, Ariz., Nov. 2. Bride is with Cohen Circuit, Detroit.

Elizabeth Sutherland to Melville Cooper, Nov. 13, New York. Bride is a radio actress; groom is featured in 'The Merry Widow,' at the Majestic, N. Y.

Jo Janis to Lt. George I. Horkavey, Nov. 16, New York. Bride is a radio actress.

Marion Peterson to Lt. Herbert Barnum Seeley, Nov. 14, Los Angeles. Groom is with Army's Motion Picture Unit, at Culver City.

BIRTHS

Mr. and Mrs. Eric Wilkinson, son, Philadelphia, Nov. 7. Father is music director of WIBG, Philly.

Capt. and Mrs. Paul Chodoff, daughter, Langley Field, Va., Nov. 5. Mother is former Ann Blair of musicomedy.

Mr. and Mrs. Anthony Lopez, daughter, Philadelphia, Nov. 7. Father is nitery hoofer.

Mr. and Mrs. Louis Sturchio, son, Pittsburgh, Nov. 5. Father is with Russ Morgan orch known professionally as Pee Wee Lewis.

Mr. and Mrs. Leo Strini, son, Pittsburgh, Oct. 25. Father is Pitt musician; mother is former Betty Benson, nitery dancer.

Mr. and Mrs. Ted Bliss, daughter, Nov. 11, Los Angeles. Father is CBS producer.

Mr. and Mrs. William Porter, daughter, Hollywood, Nov. 11. Father is publicist at RKO.

Mr. and Mrs. Eugene Stuckman, son, Nov. 10, New York. Father is appearing in 'Othello' at the Shubert, N. Y.; mother is Dorothy Van Houten, legit actress.

OBITUARIES

VICTOR HYDE

Victor Hyde, 58, died Nov. 8 in New York from heart trouble after an ailment of nearly 11 years. He was the oldest son in the Hyde family, and credited with having started his brothers, Johnny, now a top executive with the William Morris Agency, and Alex, producer, on their business careers.

The entire Hyde family came to the U. S. from Russia, more than 40 years ago, when their father, Nicholas Haidbura, presented one of the first Russian dancing acts in this country. It was billed as the Haidbura Family and five of Nicholas Haidbura's children were in it originally—Victor, Johnny, Marie, Nettie and Olga. Alex, then very young, joined the act later. Olga Hyde died some time ago, but Johnny, Marie, Nettie and Alex survive.

After leaving the family act, Victor Hyde became a burlesque producer and then originated the Local Frolics idea for the Loew's Circuit, with which he remained until his illness forced him to retire about 11 years ago. He is also survived by widow herself originally a Russian dancer, Mlle. Gulli, and two children, Walter, in the Morris Agency's band department, and Sylvia.

DR. HERBERT AUSTIN FRICKER

Dr. Herbert Austin Fricker, 74, conductor of the 200-mixed-voice Mendelssohn Choir, died in Toronto, Nov. 11 and was buried from the Metropolitan Church after a jam-packed service Saturday (13).

The prestige of the Mendelssohn Choir was established when Dr. Fricker completed arrangements which brought Leopold Stokowski and the Philadelphia Orchestra into cooperation. The choral organization and the orchestra made a triumphant tour, including a Carnegie Hall recital. Later the Mendelssohn Choir sang with the New York Philharmonic, the Pittsburgh Orchestra, the Cincinnati Symphony.

Fricker also composed many grandiose cantatas. He was born in Leeds, England, where he was deputy-organist at famed Canterbury Cathedral at 16. He was pernament conductor of the 2,000-mixed-voice choir at the Canadian National Exhibition for many years, was honored by several universities. He is survived by widow and son.

BESSIE CRAWFORD

Mrs. T. Roy Barnes, 61, formerly known on the stage as Bessie Crawford, died Nov. 11 in Hollywood following a heart attack. She was the widow of T. Roy Barnes, screen actor, who died five years ago.

Barnes and Crawford were a standard vaude act for many years, having headlined bills on Keith and Orpheum circuits as well as having established themselves as favorites abroad. Their comedy act, wherein Barnes, with musket on shoulder, dared audience to depart while Miss Crawford was warbling, was a standard wow of that era.

After playing in vaude for years they diverted to musicomedy, appearing in several Winter Garden revues and other Shubert productions. Later they went to Hollywood and appeared in picts.

LOUIS KATZMAN

Louis Katzman, pioneer radio and recording artist, who was musical director for WINS, N. Y., as his last professional chore, in addition to prolifically recording for Muzak, died suddenly of a stroke at his home in New York Saturday morning (13) at the age of 53.

Long with Edison recording, and identified with the pioneer days of radio and also w.k. in the music business as an arranger for Witmark and other major music publishing houses, Katzman only this past Thursday (Armistice Day), while maestroing an American Legion program over WOR, was rejoicing over the turn of events in the war effort, etc. He even remarked 'Boys, this is surely a new life for me.' Two days later he keeled over.

Wife, son and daughter survive.

DWIGHT FRYE

Dwight Frye, 44, stage and screen actor, died Nov. 9 from a heart attack on a bus in Hollywood. His most recent roles were in 'Frankenstein' and 'Dracula' pictures at Universal. Between pictures he worked at Lockheed aircraft. A few days before his death he was signed for a part in 'Wilson' at 20th-Fox. Surviving is widow, the former Laura Lee, of the Broadway stage.

MAURICE KELLERMAN

Maurice Kellerman, 60, identified with the picture business in the east for about 35 years, died Nov. 9 at his home on Long Island, N. Y., following long illness. He was brother of Annette Kellerman, now in Australia entertaining Allied armed forces.

Kellerman had produced shorts for Paramount recently, and was active in shorts production also for RKO and Universal. He was best known for his travel subjects, his production jobs also including those for the Canadian and Jap governments. Group of travel subjects, made on assignment for Japanese, never were completed or released because of the war.

FRANCES NEILSON

Frances Neilson, well-known legit and stock actress, died after a long illness, Nov. 12, in Philadelphia, where she had made her home since retiring from the stage.

Miss Neilson headed dramatic stock in Washington, Kansas City, Toledo and St. Louis prior to appearances in Broadway legit productions. Of the latter she played the femme lead in the Pulitzer prize winner 'Icebound' and many others. Her last appearance was some years ago in the musical, 'Strike Up the Band.'

CLARENCE H. BROWN

Clarence H. Brown, 40, president of the Clarence H. Brown studios, died Nov. 10 in Detroit.

Brown went into the interior decorating business and branched into stage designing. He worked in New York several years before going to the West Coast, where he was associated with Barker Brothers and later in charge of movie sets at the Fairmount studio. He came to Detroit, where he also engaged in stage design and settings, his most recent work for the Henry Duffy productions at the Lafayette and Wilson theatres.

MAX MULLER

Max Muller, 72, veteran vaude performer, died Nov. 3 in New York. He had retired from show biz, but prior to retirement had a trained canine act known as Max and His Pupils.

His son, Max, Jr., is currently carrying on in vaude with a similar act, billed as Max and His Gang.

Widow and a daughter also survive.

CLARA ALEXANDER

Clara Alexander, 62, one time vaude headliner on Keith and Pantages circuits died Nov. 13 in Los Angeles. She gave up acting career several years ago and has since been employed in the wardrobe department at Metro.

Leaves three daughters, the former Alexander Sisters of vaude.

SAM WERNER

Sam Werner, 70, for many years identified with film distribution in midwest died Nov. 14 in Hollywood. He succumbed to a heart attack while at a birthday party given for him at his home by his family and friends.

Survived by widow and daughter.

Joseph Rank, 89, father of J. Arthur Rank, British motion picture theatre owner, died in Reigate Heath, Surrey, England, on Nov. 13. He was reputed to have been the richest man in England.

Frederick Theroux, 49, concert violinist well-known along the Coast, died Nov. 6 in Los Angeles. Leaves widow, Camille Theroux, blind pianist-composer.

Mother of Abe Cohen died in N. Y. Friday (12) following the amputation of a leg, due to diabetic infection. He is general representative for the Shuberts in Chicago.

Mrs. Leonard Boyd, 45, wife of Republic studio's publicity chief, died Nov. 11 in Hollywood after a long illness.

Lena Maizlish, 47, sister of Harry Maizlish, KFWB general manager, died Nov. 15 after long illness in Hollywood.

Sidney and Inez James clefted 'Jack and Jill,' 'Dobbin and a Wagon of Hay,' 'Be a Good, Good Girl,' 'Pickin' the Beets,' 'Something Tells Me,' 'They Got Me in the Middle' and the title song for 'Moonlight in Vermont' at Universal.

Broadway

David Lewis, producer-director, at the Pierre.

The Charlie Einfelds back west on Friday (19).

Lena Horne in hospital for removal of her tonsils.

R. J. 'Bob' O'Donnell, of Interstate circuit, in town from Texas.

Arthur Leighton and Mike Onorato into Morosco boxoffice.

Al Jolson due back the 23d from his Miami Beach recuperation.

Harry Nelmes appointed treasurer of the City Center, formerly Mecca Temple.

Alfred Harding III, Walter Greaza handling Equity magazine makeup for November.

Rupert Caplan, Canadian Broadcasting Corp. program supervisor, o.o.'ing Broadway.

Banshees will hold forth at Waldorf Thursday (18) noon, Bob Considine guest of honor.

Wife and son of Larry Kent, executive assistant to Spyros Skouras, 20th-Fox prexy, in Arizona.

Tunesmith Arthur Schwartz will do a guest shot on WQXR's 'Cavalcade of Music' Monday (22).

Jerry Wald due in the 21st, the first visit east by the Warner Bros. producer in over two seasons.

Rita Hayworth in town from the Coast after having completed star role in 'Cover Girl' for Columbia.

Jules Alberti, national director of 20th-Fox radio advertising, made a member of Advertising Club of N. Y.

Buster Collier, of the Morris agency's Hollywood radio dept., back to the Coast, with a Chi stopoff en route.

Ray Connors, manager of the Palace, will be in Miami for about a month recuping from a recent operation.

Cab problem in Gotham getting worse and worse with rundown equipment and try-and-get-one when it rains.

The Sam Goldwyns staying on an extra two weeks to visit with Sam, Jr., 17, who's quitting college for the service.

'Parade of the Anthems,' to feature Stage Door Canteen's Thanksgiving Night program, with Lucy Monroe starring.

Norman Elson, Trans-Lux v.p., back from Boston, where he went in connection with T-L theatre operation there.

Jake Wilk to Hot Springs, Ark., for the baths, where the WB eastern story ed will be joined by the Jack L. Warners.

C. L. Stong, of Western Electric, back from Coast, where he was doing technical supervision on an industrial film.

Jackie McPartland, civilian employee during advance sale for 'Winged Victory,' held at Bayes theatre boxoffice.

Columbia Phonograph's Blanche Gillespie coined 'jitterhood'—it's a combination of 'jitterguys and gals what likes to jitter.'

Shirley Dinsdale, gal ventriloquist who appeared on the Eddie Cantor radio show earlier this season, being set for a vaude tour.

Harold Dunn, former Far Eastern rep for Warners, who was taken prisoner by the Japs at the outbreak of war, back in town.

New Opera Co. would like to send out a road company of 'Merry Widow,' but can't get theatre bookings before next spring.

John D. Pierson, 17, is second son of H. Wayne Pierson to join the Marines. Like his older brother, he's stationed at Parris Island.

20th Century-Fox pulled a nifty by also hosting Paramount's partners with a gala dinner last week, as did the Par home-office execs.

Rosalind Russell conferred in N. Y. with Sister Kenny before returning to the Coast to start her new starrer, 'Elizabeth Kenny,' for RKO.

'Any restaurant that sells over 20 steaks a night is cheating,' says one restaurateur who doesn't want to be caught with his points down.

Hal Boch, NBC press chief in Hollywood, back to the Coast after a quickie o.o. in N. Y. and D. C.; ditto Sam Israel, 20th-Fox studio publicist.

Leo Robin (ex-[the late] Ralph Rainger, and now songwriting with Nacio Herb Brown at 20th) doing the theatres, etc., on an eastern vacation.

Nate J. Blumberg, who has been hospitalized, is back at his Sherry-Netherlands apartment and expects to be up and around by the end of this week.

Eddie Cantor again chairmaning the radio committee for the March of Dimes, to be broadcast during the week of President Roosevelt's birthday in January.

Boniface Barney Josephson, of Cafe Society, has a case of Scotch wager with foreign correspondent Edgar Snow that it'll be all over in Europe by Feb. 1.

Carl Erbe, who resigns his WNEW p.a. berth, may also become an absentee landlord of the Zanzibar (Joe Howard's the 'big boss') and take a long vacation. Overworked nerves, etc., the reason.

Jayne Cotter, currently in the Lonsdale comedy, 'Another Love Story,' at the Fulton, sought for the new Terrence Rattigan play, 'When the Sun Shines Again,' which John C. Wilson is producing.

Al Bloomingdale acquiring paintings in a big way. Picked up two more last week at the Barzansky Galleries, both works by Joseph Victor Gatto, who's done a number of oils pertaining to show biz.

Jack Kirkland did the new treatment of a dramatized version of 'Suds in Your Eyes' which Kay Brown and J. H. del Bondio are producing. Ruth Wilk, who originally had it with Miss Brown, is retaining a piece.

Fashionable St. Thomas Church was the scene of the Jeanne Brideson-Sgt. Jack Partington, Jr., nuptials on Sunday (14). He's only son of the Roxy's production chief; Miss Brideson, concert violinist, has soloed often there.

Playwright-scenarist Robert Ardrey due for induction into the service Dec. 11. He goes to Chi for Xmas and, after Mrs. Adrey and their infant leave for her home in Oklahoma for the duration, he'll return east to report for training.

Jack Bernhard, formerly with the production forces of Universal and now with the RAF, has been given an Air Medal in recognition of action in which he figured over enemy territory in western Europe. He's son of Joe Bernhard, general manager of Warner Theatre circuit.

Washington

Picture companies here shooting background stuff for 20th - Fox, 'Woodrow Wilson.'

Lee Sims and Ilomay Bailey were notified their USO overseas trip of six months has been approved.

Two women agents in town. Mary Ward ahead of 'Uncle Harry,' Gertrude Bromberg, ahead of 'The Patriots.'

Catholic University opened the Americana series with a 1787 play, 'The Contrast.' Very successful 10-day engagement.

Music Corporation of America buying a dancehall with 10,000 feet of floor space. Wants it for an outlet for name bands. Opens Thanksgiving night.

Railway Abuses

Continued from page 1

ular joy in singling out British, Canadian, Free French and other United Nations' sailors furloughing industry as a whole. They're not fighting for pleasure facilities, it's pointed out, but to carry on work that's vitally essential to home-front morale.

A three-way constructive program, not only aimed at lessening the burdens of performers and others in show biz, but at getting at the roots of the r.r. black market situation is currently in the making. The various talent unions, which have felt the brunt of the hardship, are bringing the matter up before the international board of the Associated Actors and Artistes of America, the parent actor union, for early action. As head of the United Theatrical War Activities Committee and on behalf of performers in general and USO-Camp Shows, James Sauter will huddle with ODT officials in Washington to determine what can be done to give show biz a better break. Sauter will submit a number of recommendations which, he feels, if carried through will not only prove beneficial to show biz, but to others stymied in their attempts to make reservation.

Why, for instance, it's pointed out, should it be permissible for someone, simply because he's uncertain as to when he'll be making the trip, to obtain reservations for any given number of dates, thus permitting him to make last-minute cancellations for the undesired dates, yet in doing so corralling reservations that would otherwise be available for others. While conceding that forcing him to put down money on the line for every one of the reservations may not eliminate the squeeze, it's felt, nevertheless, that it will help offset the hogging practice.

Meanwhile, railroad officials representing midwest and eastern lines, particularly cued by the 'Variety' expose of the black-market situation, are meeting in Chicago this week to tackle the problem and work out remedial measures. From key figures in show biz the r.r. reps have been garnering evidence for presentation at the session.

The N. Y. Sunday Mirror (14) in a bylined yarn on r.r. black marketeers by Art Cohn, claims that the racketeers 'have moved in on the greatest transportation crisis in U. S. history.' The Mirror further claims that the mobsters' chief competition is coming from hotel porters and some Pullman conductors. Between them they control the railroad black market and the public, as usual, is caught in the middle, says Cohn.

Latter quotes 'palm greasing' prices as: drawing room, $35 over list price; compartments, $25; lower berths, $20; uppers, $15, with prices subject to change without notice.

Australia

By Eric Gorrick

Warners will show 'Yankee Doodle Dandy' in Sydney via indie Tatler management.

'G. W. T. W.' is still playing repeats in Aussie ace zones. Pic is in its third year for Metro.

Ray Bolger and Little Jack Little playing U. S. servicemen hospitals after tour in New Guinea area.

Capt. Jerry Cargill is setting further oldtime minstrel shows for dates over New Guinea jungle loop.

'Merry Widow' continues as sock revival for Williamson-Tait in Sydney. Looks like run of about 26 weeks.

The M.O.T. short, 'Show Business at War,' will be given a major play via Hoyts and other loops. Short is being handled by 20th-Fox.

Stockholders in G.U.T. threw a dinner to Norman B. Rydge, chairman, for his good work in setting unit on dividend road again.

Sir Ben Fuller, in association with Garnett Carroll, will continue to spot vaude-revues in Geelong, Victoria, under arrangement with the Tivoli circuit.

Pantomimes will come back this Yuletide in Sydney, Melbourne, Adelaide, Brisbane and Perth via the Fullers, Williamson-Tait and the Tivoli circuits.

Charles Munro is dickering for a Melbourne house to add to his chain. Maurice Sloman is interested with Munro in the deal. Both were former Hoyts' execs.

'George Washington Slept Here' looks like a major click for Whitehall Productions at Minerva, Sydney. Edwin Styles has top role, with Alec Coppel producing.

Hoyts is setting further previews in ace spots to aid war loans. Seats will sell from £400 to £40. Ernest Turnbull is handling at request of Prime Minister John Curtin.

Indie exhibs still chilling 'Mrs. Miniver' (M-G), owing to 60-40 terms. 'Minny' has played all the Aussie acers, but out-of-town indies don't like percentage terms.

Damien Parer, whose short, 'Kokoda Trail,' won Hollywood Oscar, has just completed some corking battle shots in New Guinea for the Department of Information.

Major Lyn Cowan will produce and spot a big soldier show around the Sydney-Melbourne camps as soon as ready. Cowan, presently, has charge of film fare in northern areas.

Cinema vandalism is creeping in this zone, with seat slashing the main headache. Managements, however, are keeping close watch to prevent spread. Kids are the worst offenders.

Empire, Sydney, is expected to go first-release this month for Hoyts-G.U.T. A governmental okay has to be gotten to permit change from second-release, with increase in admissions. Policy switch will aid distribs on product backlog. Ernest Turnbull, of Hoyts, handling deal.

Reno

By Ted Friend

'For Whom the Bell Tolls' is film of the week—and jamming them in.

Doris Duke has gone native, buying a permanent home in one of Reno's swank suburbs.

All Reno niteries showing SRO signs nightly. Town loaded with divorcees, duck hunters from nearby Susanville and Hollywood celebs.

Joe Zemansky's Club Fortune has a bright show that is paying off in capacity business. Headliner is blues singer Lillian Barnes, who is making her initial western appearance. Estella, Latin-American singer and dancer, continues her flamenco routines with success. Another attraction at Club Fortune is Ernie Morris, formerly with The Harmonica Rascals.' Bob Harris and his Men of Rhythm do the music chores.

At Reno's smart Trocadero, Bob Miller has corralled the sole heir to the Hawaiian Parker millions, singer Richard Smart, who was so popular at the late lamented Fefe's Monte Carlo in New York. For his engagement here, Smart is donating whole salary to the Pearl Harbor Relief Fund. Supporting Smart is the beauteous Dolores Gray, who left the Troc a short time ago for a Warner test. So soon as the present engagement ends she starts work at that studio. Pancho and Diane are holding down the dance team spot. Victor Borge is to follow this Troc show Nov. 17.

Pittsburgh

By Hal Cohen

Betty Falvo quitting local cafe belt to tour in a USO-Camp Show.

Nixon will have Gilbert and Sullivan repertory for New Year's week.

Wild West Rodeo coming to Hunt Armory on Sunday afternoon (21) for eight days.

Latest edition of Earl Carroll's tab 'Vanities' due at the Stanley week of Dec. 3.

Jean Moorhead renewing old home-town acquaintances while she's here in 'Sons O' Fun.'

Irene Lee, Dormont gal, appointed eastern story editor for film producing firm of Loew and Lyons.

Playhouse bringing Ruth Feather here from Cleveland Playhouse to guestar in next show, 'Sun-Up.'

Skippy Strahl's band signed for University of Pittsburgh's Turkey Trot dance Saturday night (20).

Post-Gazette staff welcomed back Charlie Danver after nine months in England with big family dinner.

Barbara Whitney Moore, harpist with Pittsburgh Symphony, now Mrs. Tibor Shik, wife of first horn player.

Harry Kodinsky, ex-Post-Gazette reporter, writing scripts for five shorts Mode-Art Pictures are producing for U. S.

Lathrop and Lee went direct from William Penn's Terrace Room to Palmer House in Chi, Marylin and Martinez replacing them there.

Edwin Duerr, who replaced Tom Job on Tech drama school faculty for six months last year, now directing radio's Aldrich Family program.

Edwin Knopf, M-G producer, held a reunion here while doing research for 'Valley of Decision' with Ann Morrison Chapin, playwright and ex-actress who was his leading lady in Baltimore stock.

Seattle

By Dave Trepp

Frank Newman, Sr., elected director of Chamber of Commerce.

Lou Goldberg here for a few days to handle 'Hobby Lobby' for vaude dates.

Bill Gilson quit as asst. mgr. at Paramount theatre, to go with Pan-American Airways.

Bob Blair, ex-mgr. Paramount theatre, in town from L. A., press agenting for 20th-Fox studios.

Barry Breden's 'The Drunkard' doing one night stands in this state; then into John Q. Public, smart night club, for run.

John E. Savage, owner of Trianon ballroom, heads war plant in L. A. while his manager, Ted Harris handles ballroom.

Marvin Fox back in town in civies, after Army discharge due to his ticker. He's former manager of Coliseum and will resume post.

Literati

Continued from page 54

number of the Fawcett mags. She was a creation of Ralph Daigh, the Fawcett top editor, who thought it would lend tone to his women's mags if they had a supervisory editor. When Bill Lengel, former Hearst editor and literary agent, was brought in as actual supervisory editor, Mary Shannon had to go. And she's on her last legs.

Alan Lipscott's Book

Alan Lipscott, who writes hep comedy for radio comedians, has written a juvenile book for Simon & Schuster titled 'Fun-File.' As the name implies it's a compedium of everything, with a slant for the juve readers. Pvt. Scott Corbett collaborated.

S&S may not bring it out until after the war, because of paper priorities, etc.

CHATTER

A. J. Cronin, the British novelist, in from the Coast.

Pat Murphy, femme editor of Movie Stars Parade, on Hollywood prowl for 10 days.

Her new novel, 'If I Come Home,' off to a good start, Nellise Child is getting married this week.

Joe Faulkner, of the N.Y. Journal-American staff, sold an article on military impersonators to Liberty.

Kyle Crichton, Collier's article editor and chief article writer, gathering material for a piece on press agents.

Add to forthcoming weddings that of Isabel Logan, of the New Yorker editorial staff. Due the end of the month.

Pinup girls of yesteryear and those of more modern times are the subject of a photographic feature in the Nov. 16 issue of Look mag.

Otis L. Guernsey, Jr., N. Y. Herald Tribune second-string play and film critic, takes a wife next month. She's a British girl, Dorianne Downe.

Thomas Burtis, who wrote 'War of the Wildcats,' screened as 'In Old Oklahoma,' is rewriting it as a serial for Adventure mag, starting with the January issue.

Correct title of Louis Sobol's new book, to be issued by Random House, is 'Some Days We're Happy,' not 'Sometimes I'm Happy.' Latter is handle on Arthur Kober's new play.

'A Ship to Remember,' book on the carrier Hornet, authored by Alexander M. Griffin, assistant managing editor of the Philadelphia Record, is making rounds of H'wood studios.

Emily Kimbrough, author of 'Our Hearts Were Young and Gay' in collaboration with Cornelia Otis Skinner, was made victim of a phoney writ-serving gag at a literary tea at the St. Regis hotel, N. Y., last week.

Hollywood

Kay Francis hospitalized with bronchitis.

Richard Blumenthal hospitalized with pneumonia.

M. C. Levees celebrated their 29th wedding anniversary.

Ann Savage, Columbia player, recovering from pneumonia.

Harry Ruby, comedy writer, recovering from major surgery.

Bruce Manning returned to work at Universal after three weeks in the hospital.

George Raft laid up with flu while 'Three Cheers for the Boys' shoots around him.

Rudy Vallee and Bette Jane Greer, screen player, to be married next month.

Charles Ray seriously ill and facing an operation as result of an infected tooth.

Nat Levine backing the newly incorporated Los Angeles Bulldogs, pro football team.

Julio Brachoo, Mexican film exec, in Hollywood to study American production technique.

General Sir Walter Venning, head of the British Purchasing Commission, huddling with Hollywood producers.

Rise Stevens cancelled her concert tour because of laryngitis and will report directly to the Metropolitan for the winter season.

Henry Cabot Lodge, U. S. Senator, visiting 20th-Fox to consult with Darryl Zanuck on production of film biography of Woodrow Wilson.

St. Louis

By Sam X. Hurst

Woodie & Betty, rollerskaters, currently headlining the floor show at Club Continental, Hotel Jefferson.

Ezio Pinza, basso of the Metropolitan Opera Co., due for a p.a. here under the auspices of the Civic Music League.

Sigmund Romberg skedded for concert in the opera house of the Henry W. Kiel Auditorium on Thanksgiving Day.

Herbert Weiskopf was guest conductor at teeoff of 84th season of the St. Louis Philharmonic orch in the Henry W. Kiel auditorium last week.

'To the Ladies,' next on the current sked of the St. Louis Little Theatre. Top roles have been assigned to Edith Lane, Leroy Busch, Emmett Dustin and Mildred Stiff.

Out-of-town exhibs shopping in film row include Mildred Rauth, Rolla, Mo.; Ed Clark, Mattoon, Ill.; J. W. Hayton, Catreville, Ill.; George Karsch, Farmington, Mo.; E. W. Butler, Louisville, Ill.; Joe Katz, Benld, Ill., and Bob Cluster, Salem, Ill.

Harry R. McClain will direct the presentation of 'Guest in the House' at the Roof Top theatre starting Dec. 5. Cast includes Lawrence Tepper, Elise Dumont, Lillian Brown, Judy Gefland, Ruth Krugman, John M. Murphy, Hannah Garson, Ann Polleck, Blaine Gauss, Alfred Hefland, Beatrice Yallaly, Alvin Harris, Sidney Guller and Rose Marenus.

Memphis

Denny Beckner orch at Claridge Balinese Room for first mid-south date.

Rudolph Ganz did free concerts for the kiddies under I. L. Myers' sponsorship.

Sgt. M. O. Rike, Jr., formerly with Interstate in Texas, now stationed here with Marine Corps Procurement Office in public relations capacity.

Charlie Cartwright, Hotel Gayoso president-general manager, taking over same spot at Hotel Melbourne in St. Louis. Will double back and forth upriver.

Pete and Joe's, local ravioli hangout, taken over by Joe Cortese, Memphis Open Air theatre general manager, and Mallory Chamberlin, of Words and Music store.

Memphis Little Theatre, prepping 'Skylark,' got notice from city Park Commission to vacate present Playhouse at end of season. Space is needed for municipal museum.

Army orch here from Maxwell Field to bally WAC recruiting included Gerald Yelburton of Glen Miller's old outfit; Joe Dailey, from Russ Morgan's; Joe Bishop of 'Blue Prelude' and Woody Herman fame; and Kenny Bauer, ex-Dick Jurgens.

Minneapolis

By Les Rees

Jerry Wald into Prom ballroom for one-nighter.

Ernie Fields band held over at Happy Hour nitery.

Blizzards and icy roads preventing film salesmen from making trips.

Reel Fellows club of film salesmen to invite branch managers and families to pre-Christmas party.

Don Conley, Columbia salesman, rejected by Army because of neck ailment sustained in auto accident.

Despite Gophers' poor showing this season and miserable weather, homecoming Minnesota-Purdue football game drew 42,000 people.

Rosalind Russell back to Hollywood after week here studying Sister Kenny, whom she'll portray for RKO on screen, and latter's polio treatment clinic.

ONE MAN WHO KNOWS HOW TO BOSS WOMEN

● Read in The American Magazine how Phil Spitalny built his All-Girl Orchestra.

The whole amazing story, "One Man Who Knows How to Boss Women," by J. B. Griswold, is in the December issue, now on the stands.

The December American Magazine also contains our usual selection of top-flight articles and complete-in-one-issue fiction by such bell-ringers as Eric Hatch, James Street, Hugh Pentecost, Kay Boyle—and the first published story by Madame Chiang Kai-shek.

IN THE SERVICE OF THE NATION

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